

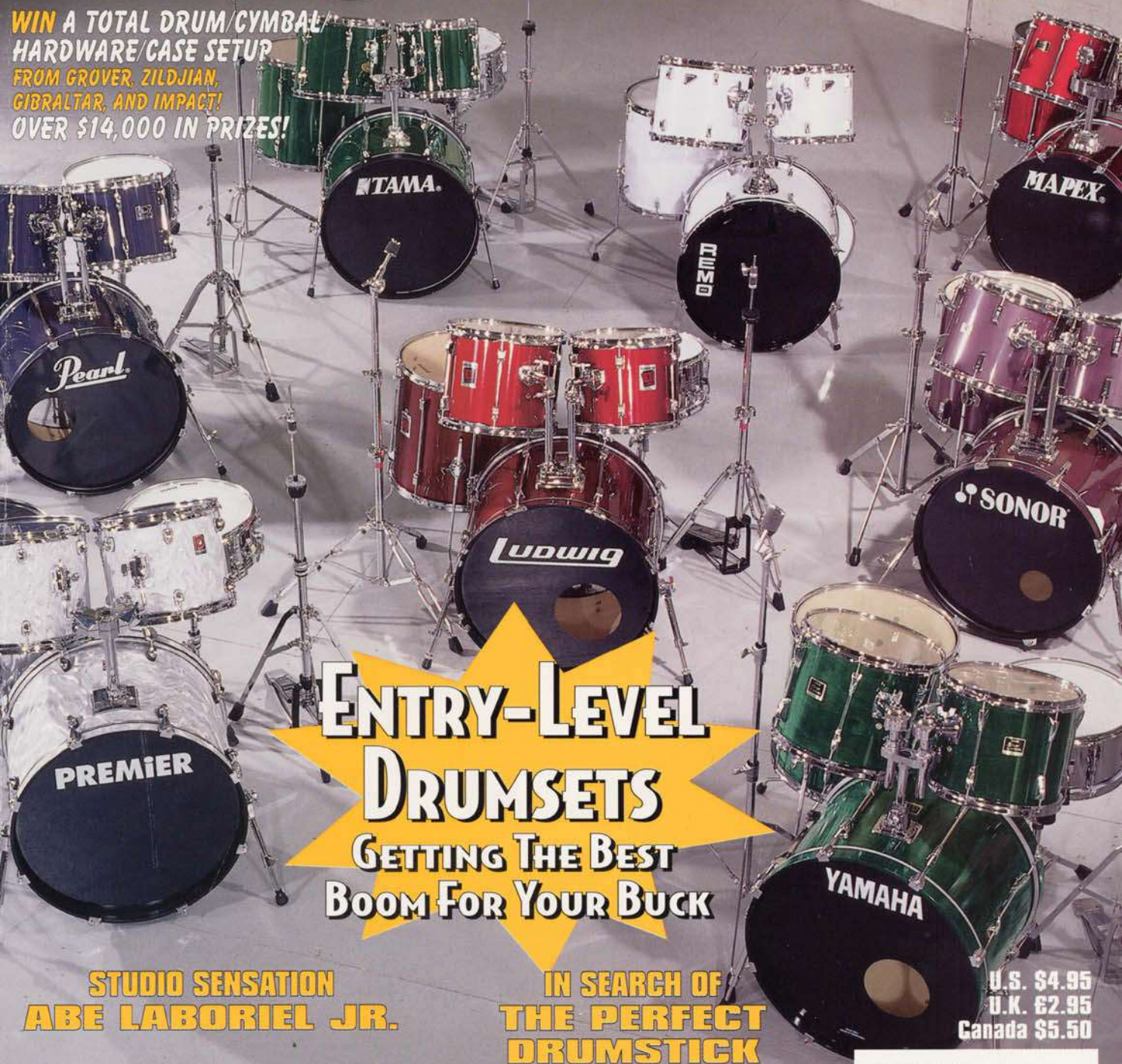
• NIR Z: NEW WITH GENESIS • WALLFLOWERS ROCK CHART •

MODERN DRUMMER[®]

The World's Most Widely Read Drum Magazine

February '98

WIN A TOTAL DRUM/CYMBAL/
HARDWARE/CASE SETUP
FROM GROVER, ZILDJIAN,
GIBRALTAR, AND IMPACT!
OVER \$14,000 IN PRIZES!



ENTRY-LEVEL DRUMSETS

GETTING THE BEST
BOOM FOR YOUR BUCK

STUDIO SENSATION
ABE LABORIEL JR.

IN SEARCH OF
THE PERFECT
DRUMSTICK

U.S. \$4.95
U.K. £2.95
Canada \$5.50

NEW AYOTTE-KEPLINGER SNARE DRUMS
STAYING AFLOAT AS A CRUISE SHIP DRUMMER
IN THE STUDIO WITH DeJOHNETTE AND ALIAS
WHAT DO THE PROS LOOK FOR IN OTHER DRUMMERS?



Be among rock's elite.



You've practiced long and hard, and you've got the blisters that prove it. Now reward yourself with Ludwig's new Rocker Elite Series. You're good enough to want serious sound and looks, and Rocker Elite delivers. Available in five natural finishes and a new low-mass mini-lug

design that actually increases shell resonance. Start with the basic five-piece kit including the Classic 700 Series hardware, or customize your own kit with a full line of Rocker Elite component drums.

If you've got the talent... you're ready for Rocker Elite.

THE ROCKER ELITE. THE BEST SOUNDING DRUMS.

Kit illustrated above in Amber finish. Also available in Black, Aztec Blue, Crimson Red and Emerald Green.



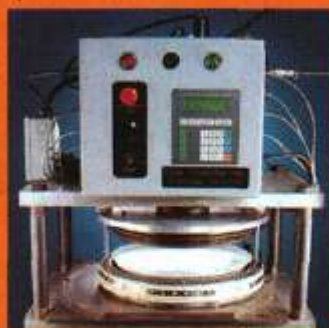
For the full color Ludwig Catalog, please send \$4 to Ludwig, Outlet Catalog, P.O. Box 310, Elkhart, IN 46515-0310 or visit our website at www.ludwig-drums.com

One head at a time...



Unlike many of our competitors, we cut and mold each and every Evans drumhead one head at a time. Our attention to detail in the manufacturing process results in a more musical sounding, easier to tune drumhead with a much wider tuning range. The results are clearly audible

and visible. The next time you purchase a drumhead, inspect the collar area.



Compare an Evans head to the competition. Notice the perfectly formed pleats, the evenly shaped collar, and the lack of ripples, dimples, or deformations in the vibrating area of the Evans drumhead.

It's a difference you can see and hear.



J. D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com • Home Page: <http://www.daddario.com>

contents



photo by Jim Esposito

ENTRY-LEVEL DRUMSETS

AN MD SPECIAL REPORT

You're about to make your first important purchase as a drummer: a serious drumset. (Of course, we mean *after* a subscription to the world's most widely read drum magazine.) Have no fear, our in-depth look at today's entry-level market will help you make the right decision.

40

ABE LABORIEL JR.

Sure, as the son of a first-call LA bassist, Abe Laboriel Jr. got to watch Vinnie, Jeff, and Gadd lay down timeless studio takes. But don't think for a minute this rising star hasn't earned his credits with Jeff Beck, k.d. lang, Seal, and a host of other top stars.

by Robyn Flans

56

IN SEARCH OF THE PERFECT DRUMSTICK

Choices, choices, choices. Is there really such a big difference between all those new models crowding the racks? Glad you asked! In this exclusive investigation, *MD* taps, measures, records, and pontificates about that magical, elusive, "perfect" drumstick.

by T. Bruce Wittet

74

education

- 100 **ROCK CHARTS**
Matt Chamberlain: "The Difference"
Transcribed by Vincent DeFrancesco
- 104 **RUDIMENTAL SYMPOSIUM**
Egg Beaters & "Odd Ball" Rolls
by Chet Doboe
- 106 **ROCK 'N' JAZZ CLINIC**
Time In Time, Part 1: "5 In 6"
by David Garibaldi
- 116 **SHOW DRUMMERS' SEMINAR**
Making Waves:
A Drummer's Life On Cruise Ships, Part 1
by Rich Watson
- 130 **IN THE STUDIO**
Jack DeJohnette And Don Alias:
The Making Of Talking Drummers
by Artie Traum
- 138 **A DIFFERENT VIEW**
What The Pros Look For In A Drummer
by Cheech Iero
- 154 **CONCEPTS**
Productive Practice
by Joseph Pescatello

profiles

- 16 **PORTRAITS**
Nir Zidkyahu Of Genesis
by Matt Peiken
- 90 **UP & COMING**
Jeremy Taggart Of Our Lady Peace
by T. Bruce Wittet
- 153 **ON THE MOVE**

98

MD GIVEAWAY

Win an amazing Prize Package including a Grover Pro Percussion Drumkit, Zildjian Cymbals, Gibraltar Hardware, and Impact Cases, or one of 39 other great prizes—worth over \$14,000!

equipment

- 28 **NEW AND NOTABLE**
- 32 **PRODUCT CLOSE-UP**
Ayotte-Keplinger Stainless Steel Snare Drums
by Rich Watson
- 35 **Dixon Ultra-Phonic And Piccolo Snare Drums**
by Rick Mattingly
- 146 **SLIGHTLY OFFBEAT**
The Studio X
by Rick Van Horn
- 150 **COLLECTORS' CORNER**
Leedy Utility Snare Drum
by Harry Cangany



news

- 10 **UPDATE**
Brendan Hill of Blues Traveler, Ben Perowsky, Big Back Forty's Pat McGann, The Boneshakers' Denny Weston Jr., and Sonic Joyride's Ken Tondre, plus News
- 158 **INDUSTRY HAPPENINGS**
Florida Drum Expo, Berklee Percussion Week, and more

departments

- 4 **EDITOR'S OVERVIEW**
- 6 **READERS' PLATFORM**
- 24 **ASK A PRO**
Eric Singer and Roy Haynes
- 26 **IT'S QUESTIONABLE**
- 110 **CRITIQUE**
Jeff Porcaro Tribute, Doors, and Barrett Deems CDs, David Garibaldi funk book, Pat Torpey video, and more
- 163 **DRUM MARKET**
Including Vintage Showcase
- 168 **DRUMKIT OF THE MONTH**



New From The MD Library

This month, I'm happy to present the latest addition to the MD Book Division, a new title called *Cross-Sticking Studies*.

I originally wrote *Cross-Sticking Studies* back in 1976, one year prior to the start-up of *Modern Drummer*. The book was released by a prominent drum method publisher, but eventually went out of print when that publisher's catalog was sold. Over the years, I've continued to receive inquiries from players and teachers regarding the whereabouts of the book—so many that we recently decided to update the content, revise the layout, and rerelease the work under the MD Library banner.

Cross-sticking is a somewhat specialized technique that involves moving from one drum to another with the hands crossing over one another. By its nature, *Cross-Sticking Studies* isn't really for beginners, but rather for intermediate and advanced players with basic solo skills who are looking to add more rhythmic and visual interest to their solo work.

The cross-sticking technique has been used for years by master technicians like Buddy Rich, Louie Bellson, Joe Morello, and Ed Shaughnessy. Unfortunately, students are oftentimes left bewildered when viewing cross-sticking patterns played so

rapidly by those proficient with the technique. Most of the time, it's nearly impossible to fully grasp what the artist is doing. *Cross-Sticking Studies* clears away all the mystery through a series of progressive exercises designed to help drummers understand the technique, and develop a good measure of facility with it.

The book incorporates four basic cross-sticking maneuvers within a framework of 8th notes, 16th notes, and triplets. Nine varied stickings are used, which, when combined with the four cross-sticking moves, offer hundreds of interesting combinations that can add visual interest and flair to a player's solo work. We think students and teachers will find *Cross-Sticking Studies* a welcome addition to their library.

My thanks go to Bill Miller, Adam Budofsky, and Rick Mattingly for their skillful editing, proofing, and engraving assistance, and to Scott Bienstock and Joe Weissenburger for the creative layout and cover design. And finally, my thanks to all of you who requested that *Cross-Sticking Studies* be released once again.

Ron Spagnardi

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine



Printed in The United States

SUBSCRIPTIONS: US, Canada, and Mexico \$34.97 per year; \$56.97, two years. Other international \$41.97 per year, \$63.97, two years. Single copies \$4.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, PO Box 389, Mt. Morris, IL 61054. Tel: (800) 334-DRUM or (815) 734-1214.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 720 Post Road, Scarsdale, NY 10583.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America
National Association Of Music Merchants
American Music Conference
Percussive Arts Society
Music Educators National Conference
National Drum Association
Percussion Marketing Council
Music Magazine Publishers Association

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, John Santos, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl.

CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Matt Peiken, Robin Tolleson, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1998 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. E-mail: moddrum@intac.com.

MODERN DRUMMER ONLINE: www.moderndrummer.com

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

EDITOR/PUBLISHER	RONALD SPAGNARDI
ASSOCIATE PUBLISHER	ISABEL SPAGNARDI
MANAGING EDITOR	RICK VAN HORN
FEATURES EDITOR	WILLIAM F. MILLER
ASSOCIATE EDITOR	ADAM J. BUDOFSKY
ASSOCIATE EDITOR	RICH WATSON
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ART DIRECTOR	LORI SPAGNARDI
ASSISTANT ART DIRECTOR	JOE WEISSENBURGER
ADMINISTRATIVE MANAGER	TRACY A. KEARNS
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
MARKETING AND PUBLIC RELATIONS	DIANA LITTLE
WEB SITE DIRECTOR	KEVIN W. KEARNS
OFFICE ASSISTANT	ROSLYN MADIA

APK SATIN EXPERIENCE

They keep saying...

"What goes around comes around." They say,

"Everything old is new again." They say,

"You don't know what you've got till it's gone."

We say: "They're right."

Presenting...

The APK Satin Experience by

Premier. The coolest looks of yesterday with the greatest sounds of today.

We say, "Check it out!" You'll say, "Cool."

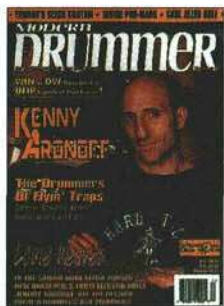
Available now at your authorized Premier Dealer.

Premier Percussion Ltd.
by Road, Wigston,
England LE18 4DF
Premier Percussion USA, Inc.
Glen Avenue Suite 250
Moorestown, NJ 08057

HOW TO REACH US

Correspondence to MD's Readers' Platform may be sent by mail:
12 Old Bridge Road,
Cedar Grove, NJ 07009
by fax: (973) 239-7139
by e-mail: moddrum@intac.com

KENNY ARONOFF



Congrats to Rick Mattingly for an insightful, well-written, and enjoyable article on Kenny Aronoff. I've been drumming for eight years, and I vividly remember practicing to a number of

Kenny's recorded performances. He is truly one of the best rock drummers of our era. His dedication—not only to the drumkit, but to his employers—and his willingness to "accommodate" those he works with make his music and style even more impressive. Rock on, Kenny!

Andy Borisa
Cleveland, OH

I just read the article on Kenny Aronoff in the November '97 issue, and I'm floored by the amount of work that he has done recently! The man is a workhorse! I always admired his playing with Mellencamp, and I was aware that he had done "some" session stuff. But playing from 12:00 noon to 5:00 A.M. with different artists takes the cake. My hat's off to Kenny. He has become a newfound inspiration to me and has shown me that it's not only about the love for music, but also the importance of commitment and ethics.

Mike Hill
Phoenix, AZ

LOUIE WEAVER

Thank you for recognizing the talent and dedication of Petra's Louie Weaver [November '97 MD]. For those not into the Christian music scene, Petra is loosely the Christian equivalent of KISS in regards to longevity, influence, and continuous stylistic upgrade year by year. One gains a new

respect for Weaver's versatility if one listens to any three Petra albums at random (especially if *Beat The System* is among them). He's a man who has truly dedicated himself to his craft without sacrificing "the song" or the band's pop sensibilities in the process. Thanks again for spotlighting such a great drummer!

Bill Dox
via Internet

The Louie Weaver article truly inspired me to keep trying harder to reach my full drumming potential. The fact that Louie has been my idol in the drumming scene since I first heard the *Wake Up Call* album a few years ago made it that much more inspirational. I've only been drumming for five years, and I can honestly say that the combination of Louie's stand for the Lord Jesus Christ and the awesome talent God has given him makes him the best drummer I've ever heard. Thank you for taking the time to interview such an outstanding musician.

Corey Forsyth
Cartersville, GA

To see Louie Weaver in the world's best drum magazine was a real treat! I play in church each week, and I could really relate to Louie's responses about being a Christian drummer. Robyn Flans asked many of the same questions I would have if I had done the interview!

Thanks for recognizing Christian drummers and their work for the Lord. Sometimes it feels like we're not appreciated. Keep up the great work.

Jeremy Thornton
Amarillo, TX

CHAD SEXTON



Great job on the Chad Sexton interview in the October '97 issue. It's about time Chad got what he deserved: winning #1 Up & Coming in the '97 Readers Poll. I started listening to 311 about two years ago, and from the first second I heard Chad play, I was

impressed. He gets a great sound out of his kit, and what he plays is both creative and appropriate for the song. Congratulations, Chad; I've been waiting for someone to give you credit.

Jim Rotoli
via Internet

RESPONSE TO KNEGTEEN

In response to Paul Knegten's letter about Silverchair's Ben Gillies [*Readers' Platform*, Oct. '97 MD]: A bit of the green-eyed monster, eh? Let's get one thing straight: There are all types of drummers, and trying to categorize them in the '90s is a futile effort. Drummers are all talented, no matter what type of music they play. Simply because a drummer did not practice rudiments does not make him/her a "lazy, mediocre" drummer. Rather, if you think about it, they have to come up with different ways to do the things great technicians like Messrs. Weckl, Peart, and Gadd do.

I have seen Silverchair in conceit and on video, and master Gillies comes across to me as a powerful, passionate young man. His playing reflects this. It is unfair to judge him as untalented, or to judge the band as a Nirvana clone. Perhaps the root of Mr. Knegten's attitude is that another seventeen-year-old is doing well in the music arena, while he is not. I have no doubt that young Mr. Knegten can succeed and achieve his goals, but he should not be jealous of the success of others in the meantime. *Modern Drummer* would not have included an article on Ben Gillies if he were not noteworthy.

Mr. Knegten, if you wish to help break the stereotypes of your generation through drumming, then keep practicing, quit complaining, and make it! Mr. Gillies did, can you?

Kevin Siegel
via Internet

Regarding reader input in past months about drummers like Ben Gillies, Chad Gracey, and Jim Sonefeld: In a day where so many children drop the instrument for fear of failure or embarrassment, there's just no room for this type of garbage. I'd like to know when playing stopped being fun and became a contest. I am a drummer of fifteen years' experience. I learned rudi-

MEINL XL'S FOR THE X-TRA AMOUNT OF SOUND!

Uli Kusch of Helloween knows:

For more sound for your money in the Meinl Classics and Raker cymbal series! 14", 15", 16" and 17" crashes as well as 20" rides are now available in regular and "XL" sizes. Bigger sound, more value - no additional charge!



2 new Classics XL-Ride

4 new Classics XL-Crashes

Raker

1 new Raker XL-Ride

4 new Raker XL-Crashes

Raker

Hear Uli's bigger sound on Helloween's latest release "The Time of the Oath", that recently achieved the "Japan Platinum Award". Double success for Uli Kusch who was also voted "Best Drummer of the Year '96" by "Burrrn" magazine.

ALWAYS THE FINER CHOICE...

MEINL
ROLAND MEINL

...HANDCRAFTED IN GERMANY

mental drumming to improve my playing and speed, but I started like anyone else in the "2/4 and 4/4 mode."

If a drummer provides a good foundation for his band and plays with a lot of conviction and spirit, who the heck cares what time he plays in? If you don't like it, don't listen to it, but this slamming has got to stop. Who cares if Chad Gracey never took a lesson? That's his problem. If you've got "the magic," let your fingers do the talking!

Brian Lockwood
Albion, NY

(Nice job, Robin Tolleson.)

I was first exposed to El Negro through Ken Ross's *Up & Coming* article on him in the October 1995 issue of *MD*. Since then I have seen El Negro three times in clinic (my fourth is coming up), and he gets more impressive every time.

Special thanks to the people at *Modern Drummer* who were responsible for having El Negro at the *MD* Festival Weekend. And thanks a *million* for making the festival available on video. Viva El Negro!

Isidore (Izzy) Lopez
Miami, FL

me through this very difficult time. It couldn't have happened without you guys. Many others offered invaluable assistance and support, including Tris Imboden, Ed Shaughnessy, Steve Smith, Frank Briggs, Hal Blaine, and those who helped organize a benefit on my behalf: Annie, Angle, Shawn, the Smart Family, and so many others. Thank you, guys, for getting me through it. And special thanks to Robyn Flans for getting this ball rolling.

Ed Eblen
Los Angeles, CA

HORACIO "NEGRO" HERNANDEZ



Thank you so much for the awesome article on Horacio "El Negro" Hernandez in your September '97 issue. I enjoyed every sentence that I read in this well-documented article.

THANK-YOU NOTES

A while back I had the very unfortunate experience of having all my drum gear stolen out of my van. Since I'm a full-time working drummer, I had to resolve this problem ASAP. I was amazed to find how many people were so willing to help me. I would like to say a special public thank you to Jim Keltner, Ross Garfield (the Drum Doctor), and Lee Smith for the equipment that helped

Gregg Bissonette and I started out on our 1997 clinic tour not expecting to run into any trouble. We were wrong. A few hours before the first Dallas clinic, we stopped off for a quick lunch. Thirty minutes later, we walked out to find our rental car with two broken windows. Two bags were missing, and one of those contained Gregg's pedals, effects cymbals, and DAT tapes for the clinics. I immediately called Scott Garrison at DW for a replacement pedal, and I was able to take one out of store stock. Gregg called Brent Anderson at Zildjian, and we had replace-

The real thing

Kenny Aronoff

STB80B
8", big mouth

STB80S
8", small mouth

STB625
6 1/4"

STB45
4 1/2"

REALPLAYER STEEL BELL

Meinl has developed new cowbells - a professional, high quality production line. Handmade, using a special steel alloy, these new **Realplayer Steel Bell** models develop a clean, sustained and powerful sound. Various manufacturing features, such as continuous weld two piece construction, produces optimum durability and sound volume. **Realplayer Steel bells** - what the pro's play.

Continuous hand welded and hand polished seams.

Heavy-duty mount adapts to most L-arms, up to 10mm in diameter.

Luis Conte

always the finer choice...

MEINL

ROLAND MEINL

ment cymbals for the rest of the week. I would like to publicly thank these two guys (and their companies) for their help in this emergency situation. Thanks, also, to Dani and June at the Dallas MARS location for their patience, as we used most of our set-up time to dumpster-dive (in vain).

Gregg also deserves praise for pulling the rest of the week off without a hitch. He is truly a professional.

Josh Touchton
National Sales Manager
Mapex USA, Inc.
Nashville, TN

STEWART'S RIDE REDUX

In response to Jeff Haas's question regarding Stewart Copeland's ride cymbal [*It's Questionable*, September '97 MD]: It is important to note that Mr. Haas is inquiring about "the ride used during the early days of the Police." I am quite certain that the ride Stewart used (certainly for their first record) was an A Zildjian, most likely a 20" medium ride. The equipment list cited in MD's answer came from the October '82 issue, some four years after the Police's first record. In fact, although Stewart Copeland was never a Zildjian endorser, the rarely seen "Roxanne" video features Stewart playing a Ludwig drumkit with Zildjian cymbals.

As musical instrument manufacturers, we have a responsibility to consumers when it comes to product questions like this. As such, I wanted to be as accurate as possible. I am also a big Police fan myself. I hope this information is useful.

John DeChristopher
Director of Artist Relations & Marketing
Avedis Zildjian Company
Norwell, MA

Editor's note: In the past months we have received lots of reader mail pointing out that our identification of Stewart Copeland's ride as a Paiste Rude model was accurate only for the later period of the Police, and not for the "early days." Those same letters have included statements of absolute certainty to the effect that Stewart's "early" ride was a Paiste 602...a Paiste 2002...a custom-made cymbal from Paiste's Sound Creation series...and now an A Zildjian medium ride. Stewart, if you're out there....



JOBS!

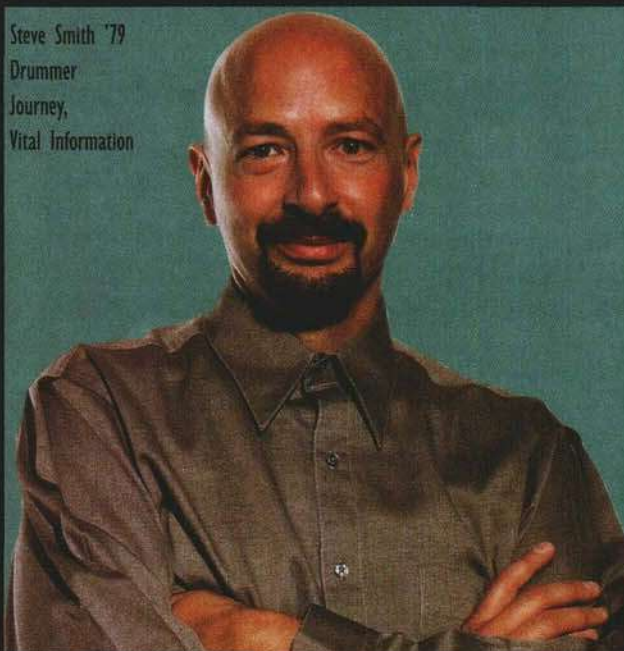
THAT'S WHAT YOU'RE THINKING...

WHERE ARE THE JOBS IN MUSIC?

Berklee
COLLEGE OF MUSIC

For Every Successful Recording Artist, There Are Producers, Composers, Engineers, Songwriters, Teachers, Personal Managers, Promoters, Booking Agents, and Record Company Executives.

Steve Smith '79
Drummer
Journey,
Vital Information



Ingrid Jensen '89
Trumpeter
Diva Big Band

David Grossman '79
Vice President of
Television Music for
Paramount/Viacom

Steve Gould '66
Educator
John Briggs
Elementary School

Angela Piva '86
Engineer, Producer
Naughty by Nature,
Mary J. Blige, Zhane

Scott Gershin '84
Sound FX designer
Braveheart,
Air Force One

Call 1.800.421.0084 (within U.S.A.) 1.617.266.1400 (outside U.S.A.)

Name • Male ☐ Female ☐

Address •

City • State • Zip/Postal Code •

Country • Phone •

Principal Instrument (including voice) •

Berklee College of Music
1140 Boylston Street Boston, MA 02215-3693, U.S.A.
E-mail: admissions@berklee.edu



Berklee...the art and the business of music

www.berklee.edu

While many of our graduates become popular performers, many more of them go on to careers in every area of the music-making business, all over the world.

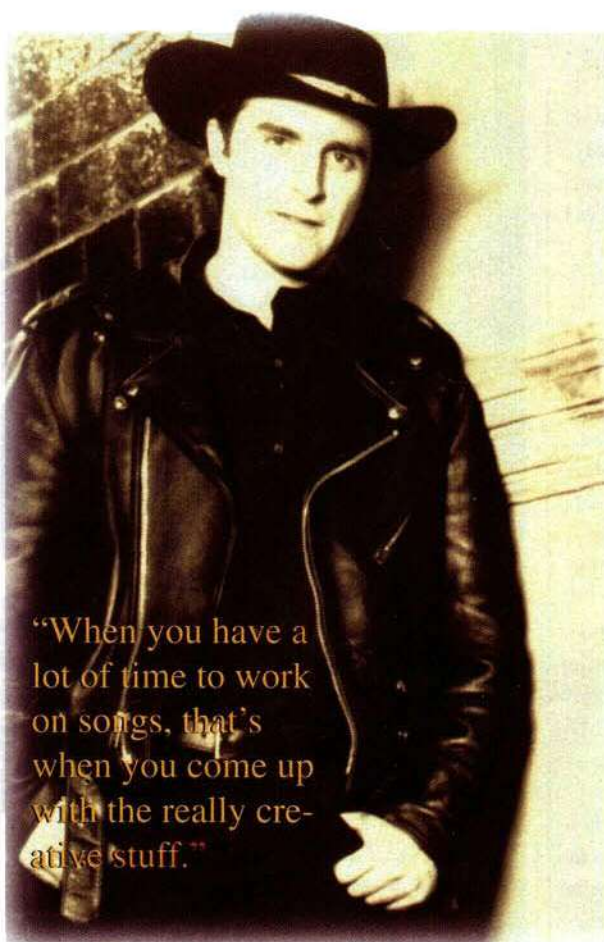
From production and publishing to promoting and performing, Berklee has state-of-the-art facilities and offers over 650 courses in 12 majors... next subject?

Blues Traveler's Brendan Hill

Some bands would have felt a lot of pressure following up an album that sold six million copies and spawned two Top-10 hits. But Blues Traveler took a deep breath, released 1996's *Live From The Fall* to bide some time after the enormously popular *Four*, and vowed to be well-armed with new material when they returned to the studio.

"I live in Seattle now, and we took a month to work at NAFF, Soundgarden's old studio," drummer Brendan Hill says in his lilting Irish accent. "We wrote twenty to twenty-five new songs, and we did this sort of round-robin thing where I could say, 'Okay guys, here's my idea for a song.'" Guitarist Chan Kinchla would be up next, then bassist Bob Sheehan, and then singer John Popper. "We'd just keep going around until we each had a chance to get all of the songs out of our heads."

The band took another month at Bearsville Studio in Woodstock, New York, before finally starting to record last January. Out of thirty new tunes, thirteen made the cut on *Straight On Till Morning*. "Great Big World" and "Business As Usual" hold a special place for Hill, since he co-wrote them. But he says he's pleased with his work throughout the album. "I'm proudest of the variety of different grooves and flavors," Hill explains. "I've always been a



"When you have a lot of time to work on songs, that's when you come up with the really creative stuff."

big Zeppelin fan, and it was great to play a groove on 'Carolina Blues' that has that big kick drum and laid-back feel, with some nice fills going into the chorus. Then you go into a song like 'Felicia,' which has kind of a Latin feel or a '40s flavor to it, and that's completely different. When you have a lot of time to work on songs, that's when you come up with the really creative stuff."

An Irish citizen, Hill moved to this country with his family at the age of six. He started playing the drums in grammar school in Princeton, New Jersey. Hill met Popper when they were both freshmen in high school, and they've been playing together ever since. Next up, Blues Traveler will play themselves in the sequel to the Blues Brothers movie, and will follow a tour of Europe and a few dates on the H.O.R.D.E. festival with their own headlining tour.

"One of the reasons we didn't do the whole H.O.R.D.E. tour this year is that you only have an hour and fifteen minutes," Hill says. "You feel like you have to play your hits in order to give the crowd their money's worth. I'm looking forward to playing our own two- or three-hour shows, so we can play the hits as well as some of the weird stuff, and everyone can walk away with a smile."

Jim DeRogatis

Straight On And GROOVIN'

Ben Perowsky Jazz Compass

"You'll have to excuse me, I'm a little fried," says Ben Perowsky. And for good reason: 1997 has been a frenzied (albeit very productive) year for the New York-based drummer, finding him performing and recording with a multitude of artists, spanning many musical styles. "I've got four or five different burners cooking at all times," he says, "which is cool because it keeps me balanced."

His main focus, the Ben Perowsky Trio, was born in the summer of '96 when, after years of helping others realize their musical ideas, Ben acknowledged that he "needed an outlet where it was my vision of what I'd like to do and tunes I'd like to write." The trio, which includes bass and saxophone, "is jazzy but on the free side of things," sculpting Ben's compositions (written on piano) into meditative, hard-swinging improvisations.

Perowsky is also a founding member of Lost Tribe, a cohesive yet eclectic mix of jazz and rock in which all four members contribute ideas for tunes. Their sound includes, at different times, furious odd-time grooves, psychedelic swing, pretty Latin melodies, and funk from outer space. "We just took all our influences and put 'em in a big stew," says Ben, whose drum parts in the band, often composed of quick, energetic snare/hi-hat exchanges, even hint occasionally at "drum & bass" patterns. Both Lost Tribe and the Perowsky Trio have recently recorded new LPs.

Drastically different from these two bands is Elysian Fields, the brainchild of singer Jennifer Charles and guitarist Oren Bloedow. Ben describes their mellow rock songs as "harmonically interesting and on the dark side," adding that "to play slow and soft and make it really groove is a nice challenge for me."

In the straight-ahead jazz arena, Perowsky's recent collaboration with Pat Martino, playing on two tracks of his new guitar duets LP, was a high point in his career. "It was great to play with Pat," he recalls. "We instantaneously hooked up...he's the master."

As if all this were not enough, Ben also finds time to play in trumpeter Dave Douglas's group, and to perform now and then in a jazz combo with his father, sax and woodwind player Frank Perowsky. "I listen to a lot of different kinds of music," says Ben, "and sometimes I'll be more involved in one style than another, which keeps me on my toes. If I keep open to all the different possibilities, then I can stay happy."

Michael Parillo

BIG BACK FORTY'S PAT MCGANN

GOthic COUNTRY?

One spin through Big Back Forty's debut release will introduce you to a brilliant album filled with a tremendous blend of rock 'n' roll and country music. So it might shock you when you hear this: "I have a deep-seated fascination with gongs. I'm gonna work a gong into whatever we do, call it gothic-country."

And drummer Pat McGann is not kidding, considering he purchased a 28" gong right before the release of *Bested*.

For McGann the gong is just an extension of his early listening days, though. "I love Keith Moon, not just because of his drumming, but because the Who are the perfect definition of rock 'n' roll," McGann explains. "The big gong, a lot of drums, playing a lot and playing silly stuff—I thought he was the perfect rock drummer."

"But I've really stopped listening to drummers and started listening to the song," Pat insists. "Now I just try to play what's best for the song and not try to throw in every lick and chop that I have." This approach has certainly fit perfectly with the musical stylings of Big Back Forty. "I don't want to write a part that's going to be too hard to play live," he says. "I want to hit hard and I don't want to worry about missing a tricky middle eight. I don't want to get bogged down in too much thinking."

Although *Bested* is laced with pedal steel guitar, it's Pat and his brother, bass player Steve, who give the band their rock 'n' roll flavor. "I think the country part of the band is just the way [singer/guitarist] Sean's or [guitarist/singer] Barry's guitar sounds. The rhythms that Steve and I write are rock. I don't like country music; I've never listened to it. If the band started sounding country to me, I wouldn't be into it. The only thing I want to do is get some sort of rock feel into these songs."

David John Farinella

NEWS

The feature film *Hype!* (Republic Pictures) features lots of "early" Seattle scene footage, including clips of **Dave Grohl** with Nirvana, **Dale Grover** with the Melvins, and **Matt Cameron** with Soundgarden.

Shawn Mullen is on the Stickmen's *Life Colored Green* (911 Records).

Frank Ferrer is on Love Spit Love's latest, *Trysome Batons*.

Ex-Kraftwerk percussionist/electro-expert **Wolfgang Flür**'s new project is called Yamo, and their new album on Hypnotic Records is called *Time Pie*.

Cyro Babbista's solo album *Vira Loucos* (Jasrac) features the percussionist and several downtown heavies interpreting the music of Villa Lobos.

Sim Cain is on David Poe's new, self-titled release (Sony/550 Music).

Don Brewer is on the re-formed Grand Funk Railroad's new live album, *Bosnia* (EMI-Capitol).

Poncho Sanchez' latest as a leader is *Freedom Sound* (Concord Picante).

Alex Gonzalez is on the new Mana album, *Suenos Liquidos*. An extensive tour is in the works.

Forrest Williams is on the debut album from Big Wreck, *In Loving Memory Of...*

Dave Armstrong is currently doing dates with Size 14 in support of their self-titled debut album.

Long-time R.E.M. drummer **Bill Berry** has quit the band. The three remaining members will continue working on a new album. No replacement for Bill has been named.

The Boneshakers' Denny Weston Jr.



Denny Weston Jr. loves his new gig. "This is the first band I've been in that really plays this style of music right on," he enthuses of the Boneshakers' winsome hybrid of barroom blues, percolating funk, and scorching rock 'n' roll. "Before it was always a copy. This is the real deal."

Weston should know the real deal when he hears it, having been raised in Baltimore by a professional bass-playing father who inculcated in him the earthy grooves of '60s R&B. "Back in the day," Weston explains, "big singing groups like the Temptations would come to town and hire a backing band for the night. When they came to Baltimore, my dad was the guy."

Like his dad—who the twenty-nine-year-old drummer fondly credits as his "biggest musical influence, period"—Weston did his share of fill-in jobs before joining the Boneshakers, a band that includes former Was (Not Was) members Randy Jacobs on guitar and barrel-chested vocalist Sweet Pea Atkinson. Not long after relocating to Los Angeles, where he honed his chops at the Grove School of

Music, Weston scored session gigs with Doobie Brother Patrick Simmons and Gypsies frontman Michael Kline, as well as a live stint with Eddie Money.

"In 1994," he recalls, "I laid off the drums a bit and started producing a few local singer-songwriters. It ended up being a great thing for me, because when I began drumming again there was this whole new dimension to my playing—much more musical, more attentive to what's needed emotionally for the song. Lyrical content is of the utmost importance in that style, so you can't be banging over the singer. It actually took me a while to adjust from that to where I am now [with the Boneshakers]. I had to get my aggression back."

Weston's playing on the Boneshakers' recently released debut, *Book Of Spells*, may be aggressive, but not in the cymbal-bashing, tom-tom-whacking sense. Rather, his refined rhythmic attack brings to mind both the smooth Memphis stroke of Al Jackson and the dexterous uptown panache of Steve Gadd. To take but one example, in "I Blew Up The United States," a retooled version of the Was (Not Was) hit, Weston's syncopated-yet-subtle hi-hat figure pokes holes in the verses without tripping up the groove.

"I try not to think in terms of technique or feel," Weston insists. "It just unfolds. The most important thing about playing music is being in the moment." And how do you get in the moment? "You don't get there," Weston counters with an almost Zen-like equanimity, "you are there."

Greg Siegel



ustin, Texas's Ken Tondre has always had a penchant for the unusual. But not even *he* could have dreamed of the circumstances he found himself in last June. After joining New Hampshire-based band Sonic Joyride, Tondre and his bandmates acquired a retired school bus, added a platform on top for performances, and fit it with a full sound system and a sixteen-track recorder. Now Sonic Joyride travels the country in their own bus/performance space, doing concerts wherever possible.

"At first it seems like a stunt, but after it's caught your attention you see that it's really good music and should be taken seriously," Tondre says. "The music is different. In the last couple of years I have been playing with pop and alternative bands. With one band, I was just playing snare drum and bass drum and solid grooves throughout. I was looking for a situation where I could mix that groove experience with my training."

"When I first heard Sonic Joyride's record, I considered it more of a progressive record," the ex-Berklee-ite says. "Over the years I've learned about simplicity and allowing the music to groove. On the next record, I really want to groove and concentrate on the Jeff Porcaro side of things, but sprinkle some more technical things in there when they're called for."

The tour has been hard, largely because of the lack of air conditioning, and while the elements have been tough on the humans, they've been even harder on the equipment. For that reason, Tondre, who normally endorses Ayotte Drums, had Fibes build him an acrylic set. He was particularly glad he made that decision the day he found a pool of water in his bass drum. "You take the good with the bad," laughs Tondre. "Mostly it's been really fun."

As soon as they stop for long enough, Sonic Joyride will be working on a new album.

Robyn Flans



LITERALLY ON THE ROAD

"Horacio represents a 'brave new world' in drumming."

Peter Erskine on Horacio 'El Negro' Hernandez

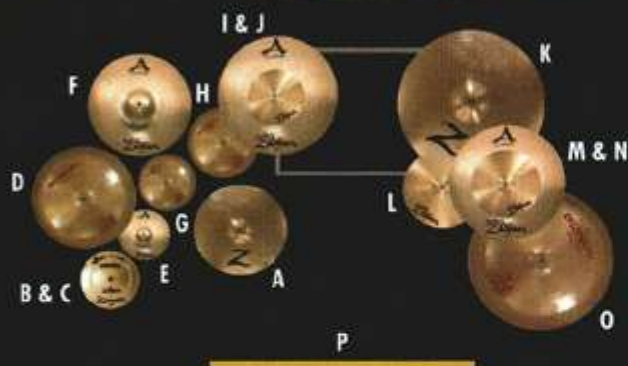
"Horacio represents a 'brave new world' in drumming: one which links the time-honored Afro-Cuban musical language to a previously unimagined set of skills. He plays with fire and intelligence, all from the heart, as well as those incredibly talented hands and feet! He has raised the bar for what it means to be an innovative and modern drummer."



Horacio Hernandez on Zildjian:

"For latin-jazz you must have the right cymbal. The bell has the lead role in your playing, so the cymbal must have a great 'jazz' sound in the body but a bell that's clean and clear, with the right tone, for playing complicated timbale and cowbell parts."

"I love the A Custom Ride for a 'Big Band' and the K Custom Medium Ride is great for small groups. For Santana, the new Z Custom Power Ride has a beautiful bell sound but with more 'ping' and crispness in the body."



Horacio's Santana Set-up:

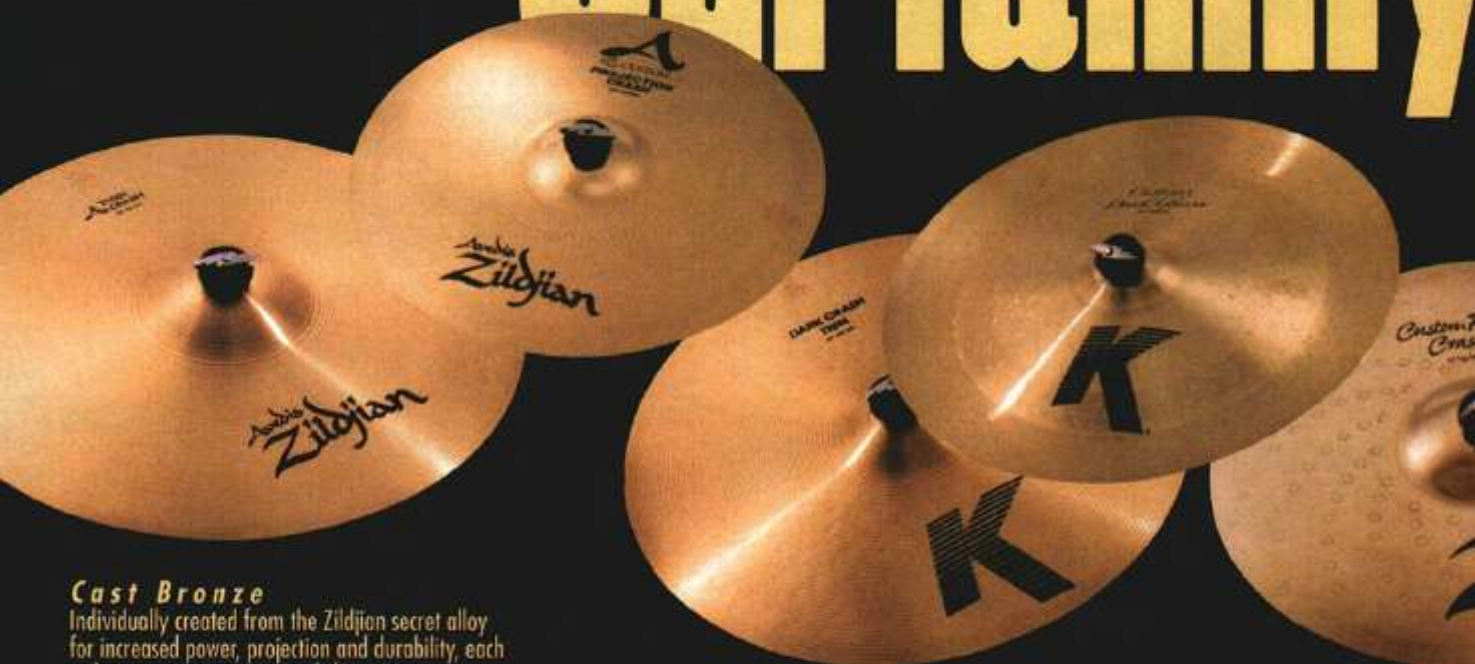
- A. 14" Z Custom HiHats
- B. 6" Zil-Bel (inverted on top of 'C')
- C. 9 1/2" Zil-Bel
- D. 16" Oriental China Trash
- E. 8" A Custom Splash
- F. 16" A Custom Projection Crash
- G. 9" Oriental Trash Splash
- H. 11" Oriental Trash Splash
- I. 8" EFX#1 (inverted on top of 'J')

- J. 18" A Custom Projection Crash
- K. 22" Z Custom Power Ride
- L. 12" A Special Recording HiHats
- M. 10" EFX#1 (inverted on top of "N")
- N. 17" A Custom Projection Crash
- O. 22" Oriental China Trash
- P. 40" Gong

Check out our Web Site at: <http://www.zildjian.com>

Zildjian®
The only serious choice.

Our family



Cast Bronze

Individually created from the Zildjian secret alloy for increased power, projection and durability, each with its own unique voice and character.

Avedis
Zildjian®

A
CUSTOM

K

K Custom

Z

C A S T B R O N Z E

The most popular and versatile cymbals in the world. (Also known as "A" Zildjians). Brilliant, full bodied sounds with a wealth of tonal colors that are natural, bright, alive and expressive. Excel in all styles of music.

Radical new hammering techniques create these award-winning cymbals that set the standard for brightness, tone color and speed of response. The ultimate in sophisticated cymbal sounds for the modern drummer looking for total sound quality.

The legendary Zildjian line. Specially hammered to create the traditional dark, dry, shimmering tonal colors that have been coveted by generations of drummers. The choice of the top drummers in Jazz.

The legendary "K" sound, updated and enhanced for contemporary musical settings. A combination of traditional and modern hammering creates rich, dry, complex sounds for Modern Jazz, Studio, Latin and Light Rock.

Powerful and versatile through the ages and stands up to the most demanding playing styles. Rock, Heavy Metal, Alternative.

Our family of drummers.

More of the world's great drummers play Zildjian than all other cymbals combined. Here are just a few....



Alex
Acuna



Carter
Beauford



Matt
Cameron



Dennis
Chambers



Vinnie
Colaiuta



Peter
Erskine



Steve
Gadd

of cymbals.

NEW!



Sheet Bronze
Clean and consistent sounds with fast response,
quick decay and focused overtones.

**Sound
Effects**

EDGE

ZBT PLUS

ZBT

S H E E T B R O N Z E

Unique, exotic sounds that enhance every musical style. Oriental, Zil-Bel, Earth Plates and new Azuka for Latin music. Innovative percussive effects and sound colors to add to any setup, creating unlimited musical options.

Our top of the line sheet bronze range...that's still value priced. Hot, new exciting sounds that are intense, sharp and on the edge! Bright and cutting, the best for Rock music.

New "Zildjian Bronze Technology" creates a brand new complete range of professional quality sounds at an amazing low price. Absolutely the best value on the market. Great for all styles of music.

Zildjian quality at the right price so even beginning drummers can start out with the world's best. Created from the same alloy as our more expensive Edge and ZBT-PLUS ranges.

Our family.

Craigie, Armand & Debbie Zildjian



Neil
Peart



"Smitty"
Smith



Dave
Weckl



Check out our Web Site at: <http://www.zildjian.com>

Nir

by Matt Peiken

Nir Zidkyahu was a big cactus in a small desert when he gave up his comfortable music career in Israel and moved to New York. The megastars he recorded and performed with in his home country were unknowns here—and so too was Zidkyahu. An Israeli musician friend (who had arrived in New York years earlier) gave him two pieces of advice: Come to America with confidence...and lose the last name.

"They can't pronounce it in America anyway," says the man who now simply goes by Nir Z. "And I thought people would remember me easier if it was just the 'Z.'"

People have had little trouble noticing Nir Z since he first set up his kit on American soil five years ago. Within weeks of his arrival, he joined a rock-funk outfit that held his attention for more than three years. In that time, he jammed and did session

work throughout the city, including an audition for Joan Osborne's band. But nothing really set him up for what has turned into the gig of a lifetime.

In the nutty way that things seem to happen in this business, a tape landed in someone's hands, then got pitched to someone else, who thought "Z" could be an ideal fit with Genesis.

Two weeks later, Zidkyahu flew to England and auditioned for Tony Banks and Mike Rutherford. He wound up behind the kit for eight cuts on the band's new disc, *Calling All Stations*, and is now filling the drum throne for the band's world tour.

"It's really just unbelievable. All the vibe around this band...I've never been in anything quite like this," says the thirty-year-old Z, who was born in Jerusalem. "It's just a different level, a different world. But I am not surprised that I am here. I've always had confidence in myself and my abilities, and I've always told myself that if I work hard, good things will happen to me. And I guess I am just blessed, because they have."

OF

GENESIS



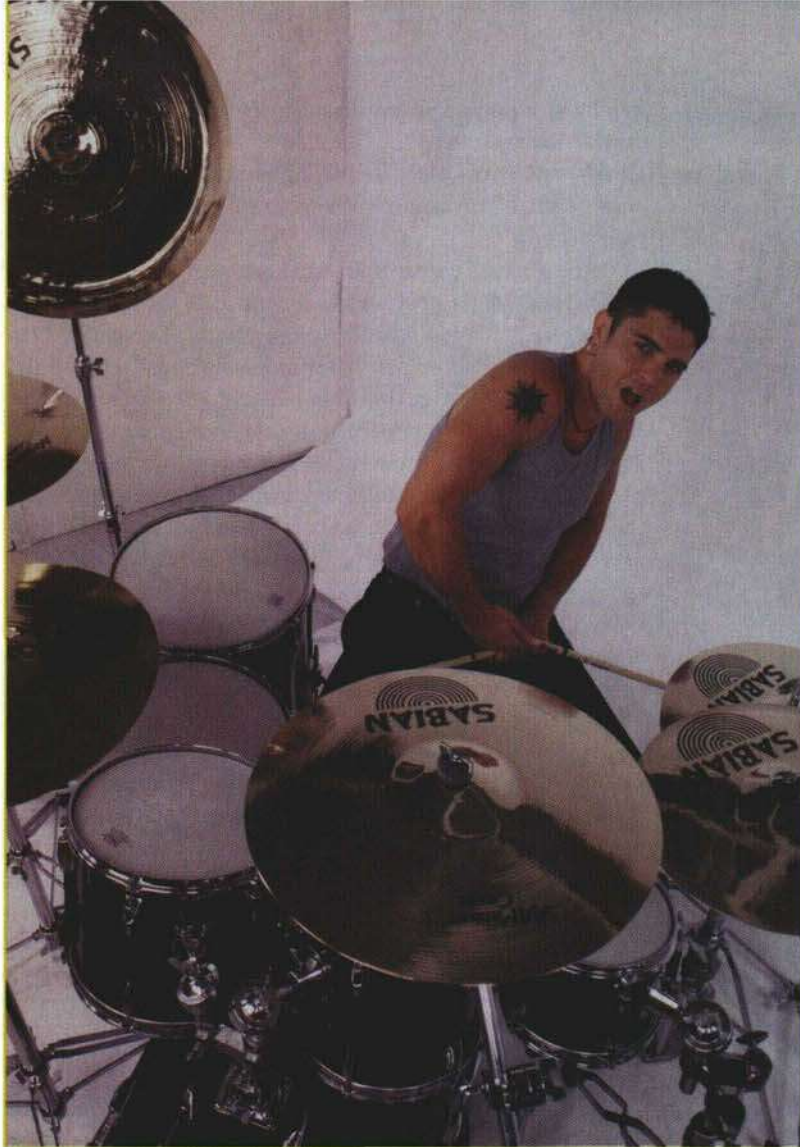
MP: Did you have much opportunity to learn and grow as a musician in Israel?

NZ: A lot of people think there's nothing but struggles in Israel, and there *is* a lot of that, no question. But you'd be surprised, from the size of the country, how many great musicians we have over there. It's not just drummers. It's bass players, guitar players, keyboard players, engineers—equal to any international-level player from America.

Of course, I didn't have the opportunities a kid in America would have to see shows and see all the great players. In my time, we didn't even have the instructional videos. Fortunately, we had access to all the music from around the world. Almost all the good stuff in America, you can get over in Israel. So I just played to and learned from records.

At the same time, I was really lucky because I had a great teacher named David Rich—a Jewish-American guy who had moved to Israel. He had studied years ago with Joe Morello. Before that, I studied with one of David's first students in Israel, a guy named Saul Sovel. He turned me on to music, in general, when I was twelve. He got me into the Music Minus One big band tapes, and I was totally into jazz. I thought for sure that I'd have a career as a jazz drummer.

At the time I started studying with David, I began playing with other people. By the time I was fifteen years old, I was playing in clubs and making a living playing drums. I always played with people much older than me; I was always the baby in the band. Now I'm thirty, and I'm



still the baby in the band.

MP: Why do you think you've always played with musicians a lot older than you?

NZ: I think it's partly my personality, and partly because I'm from Israel. In Israel you have to go into the army when you're eighteen, which I did. I didn't have a choice. But I was really a troublemaker in the army, so finally they got me into the army radio station. It was almost like I had a day job. They finally got tired of me and let me go, but I was there for two and a half years.

During my army service, when I was about nineteen, I got a gig with Y'udah Polikr, who's still very well known in Israel. It was as good a gig there as if you got a gig in America with Bruce Springsteen. I toured with Y'udah and did three albums with him. I ended up playing with him until I was twenty-five. While I was playing with him, all the

people in the music scene started to learn who I was, and I got a lot of studio work. Even though I was "on the road," Israel is such a small country that I could still be at home and do other things. I did lots of albums—maybe forty or fifty, I have no idea. So I had a lot of studio experience, and I guess that's what convinced Tony Banks and Mike Rutherford to listen to me.

MP: Is that how they discovered you, by hearing you on other records?

NZ: Well, it wasn't like Tony Banks and Mike Rutherford just called me one day out of the blue. By the time I was twenty-five, I had realized I had played with all the greatest musicians in Israel. I had had a great time and had learned a great deal, but I had this inside feeling that I should move on. So I left Israel and went to New York. I chose New York because I had been following what

**"PEOPLE SAY,
'OH, YOU'RE BIG
HERE IN ISRAEL,
BUT THERE ARE
THOUSANDS OF
PLAYERS LIKE
YOU IN NEW
YORK.' BUT THIS
IS NOT THE
TRUTH."**

CAN YOUR DRUMSTICKS DO THAT?

When the legendary band, Genesis, needed a new drummer, they chose Nir Z. And when Nir Z needed a drumstick to withstand the demands of nightly performances on the world's biggest stages, he chose Pro-Mark. Because Pro-Mark performs. Can you say that about your drumsticks?



pro-mark
Our reputation is in your hands

10707 Craighead, Houston, TX 77025-4899
Drummers Hotline: 1-800-233-5250
www.promark-stix.com.

has been going on in music all over the world—Europe, the East Coast, the West Coast—and I was especially liking all this soul music, so I was just burning up to go over there.

There is a bass player from Israel named Yossi Fine who's very successful in the States. He's played with Lou Reed and David Bowie, and he just did a tour with Me'Shell NdegeOcello. When he left Israel, I had just started getting into the scene. And when he came back to Israel to produce an album, he wanted to use me for the record. We had a great time on it, and I asked Yossi, "So, what do you think about me going to New York?" and he said I could go over there and just close my eyes and play.

When you grow up in Israel, you hear about places like New York, but there's this stigma about going over there. People say, "Oh, you're big here in Israel, but there are thousands of players like you in New York." But this is not the truth. I went to New York totally believing in myself. I had my own thing going on, and if nothing happened, I figured at least I'd learn a

lot—which I have. In Israel, I was a first-call player. But I figured I would have to start all over in New York. I was sure most people had never heard of me. Some people probably didn't even know where Israel is. But I was in New York only two weeks before I joined this band called the Hidden Persuaders. I played with them for three and a half years.

It started out as this typical New York alternative funk-rock type of a band, and we were playing out all the time. At every show, people would give me their cards, and later they would call me. I started playing sessions around New York and building my reputation over there. I started hanging out with people who I had only known before from the music magazines—great drummers like Robbie Rodriguez and Van Romaine. I played with the Groove Collective a little bit, and I did a project with Dan Reed.

Then I did a project with a wonderful singer named Allannah Davis. If you listen to that record and the Genesis record, it sounds like two different drummers. Even now, I'm very upset that I'm not going to

TAKE CONTROL OF YOUR DRUMMING!

"Whatever your skills and your needs, because you put your heart into your music, you deserve a school and teachers who do the same...."

- Full Time programmes
3 Months - 1 Year - 2 Years
(Grant Funded)
- Private Lessons

IN LONDON

Since 1983

Drumtech

THE FIRST AND FOREMOST SCHOOL IN GREAT BRITAIN



"The Power House"
74 Stanley Gardens
London W3 7SD. GB
(0181) 749 3131

be able to play in Alannah's band, because she's going to do live gigs. It's great players and great music, but Genesis is a very different scene. I have this problem because I'm a very versatile player.

MP: You call that a problem?

NZ: I don't mean it's a *bad* problem. You'll have to forgive me because my English sometimes is not so good. What I mean is it's a problem in a way, because you always have to give up something. Many players are known for one style of music. They are very good players, and that style comes very easy for them. But I just love great music no matter what style. Of course, working with Tony and Mike now is a blast. It's unbelievable. You have to make decisions sometimes, and Genesis is an incredible opportunity. But it also keeps me from New York and performing with so many wonderful musicians. I am very fortunate, though, because all this time, ever since I was in New York, I've made a living playing drums.

MP: So what, exactly, led to the gig with Genesis?

NZ: The Hidden Persuaders played a

showcase at SIR in New York, and Genesis's manager, Tony Smith, was there. He spoke to our publishing company in New York and asked about me when Genesis was looking for a drummer. I had just left the Hidden Persuaders, which was difficult for me because I really loved the band. But I was tired of the alternative thing, which became fashiony and commercial.

For a long time, I had given up my freelance career for the band, and we spent so long trying to get signed. It was frustrating, because I had all these A&R people and even the head of a major company telling me I played *too well*. They said I needed to be a little more "grungy" or whatever. But my life's never been "whatever." I know where I'm going and what I want to do. I always wanted to play the music that made me happy, but I got very tired of all the other stuff, like running around in the winter to play for three people at the Lion's Den.

MP: And that led you to Genesis?

NZ: Tony Smith remembered me from the showcase. He talked to our office in New

York, and our management told him I had left the band because I was tired of it. And that was true. I mean, I'd play a show with Hidden Persuaders that nobody would see, and then the next day I'd do a session at the Power Station with all these great musicians. I was getting paid, and even though that's not the issue, you get confused.

Plus I had offers all the time. I auditioned for Joan Osborne, just for fun. I didn't even know the songs. After the audition, the manager came up to me and said, "I'm begging you. Go learn the songs. I want you to do this gig." But I didn't because he told me I'd have to leave my band for three months to go on the road with her, and I couldn't leave my band like that. But I had offers like that all the time. My name was out there before I hooked up with Genesis.

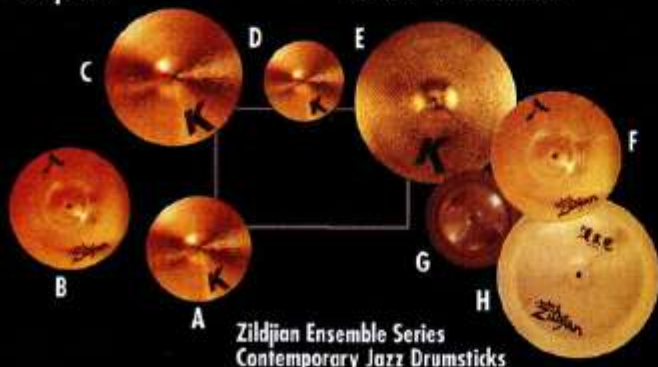
MP: So speaking of Genesis....

NZ: Tony talked to the management of Hidden Persuaders, and they told him, "Look, he's no beginner. He's been trying to get signed for three and a half years, and he has offers all the time." Tony's response, from what I heard, was that

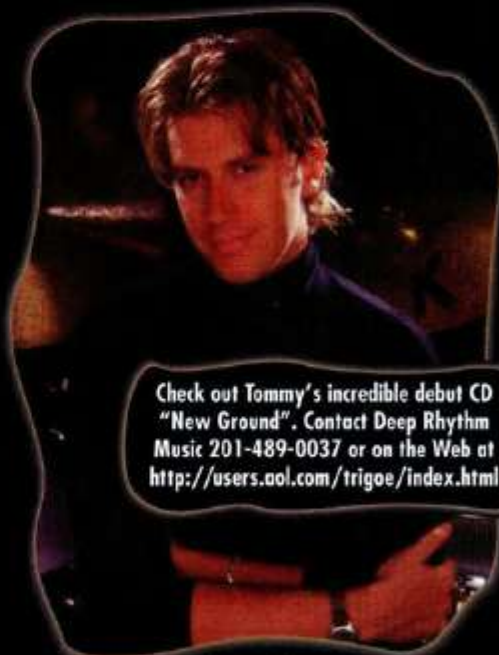
Set Yourself up Like Tommy Igoe

Tommy's Set-up:

- | | |
|------------------------------------|-------------------------------|
| A. 13" K HiHats | E. 20" K Custom Dark Ride |
| B. 15" A Custom Crash | F. 16" A Custom Crash |
| C. 17" K Dark Crash Thin Brilliant | G. 10/12" Oriental Trash Hats |
| D. 10" K Splash | H. 20" A China Low |



Check out our Web Site at: <http://www.zildjian.com>



Check out Tommy's incredible debut CD "New Ground". Contact Deep Rhythm Music 201-489-0037 or on the Web at <http://users.aol.com/trigoe/index.html>

Solo Recording Artist,
Stanley Jordan, New York Voices

Zildjian
The only serious choice.

things happen for a reason. He said Genesis was auditioning drummers and he wanted a tape of me with the Hidden Persuaders so he could play it for Tony and Mike. And that's what happened.

I got a call from our manager in New York, and I was convinced he was going to try to ask me to come back to the band, but he started asking all these weird questions: "How are you doing with your life? How are you feeling?" I said I'm fine, and he finally asked me, "How do you feel about playing with Genesis?" For me, it was like, "C'mon, of course." Two weeks later, I found myself on a plane to England. That was almost a year ago.

MP: Did you have much time to prepare for the audition?

NZ: I asked them what I should do to prepare, because I was nervous. I got a message not to learn any of the old material—just come the way I am and play. Even so, I rented a music room every day and practiced my ass off. I just practiced to a bunch of different things to get my drumming tighter, to get my chops together, to feel tight with a click, and just to feel in shape.

When I got to the Genesis studio, which is this great country setting about an hour from London, they had a drumkit set up exactly the way I'd asked for. Tony Banks, Mike Rutherford, and Nick Davis, the producer, were sitting there behind the mixing board. They were very cool. They said they were going to run the music through the cans and that I should just play whatever I felt like. Over the next two days I played to something like twenty-two tracks. It was all new Genesis music, and some of the tracks were seven minutes long. But they didn't have vocals yet; it was all still very basic. There were some tracks where I had these very spontaneous reactions, which I guess they liked, because they wanted to redo them for the album. "The Dividing Line" was one of those.

They basically just let me go. They said, "If we're not stopping you, that's good. You're helping us to figure out things." I might be playing something on the hi-hat and they would ask me to try the same thing on the ride cymbal, stuff like that. But it's funny: Even when I played the record, I barely knew the songs. They

wanted to keep it fresh.

MP: It sounds as though they were working with you almost from the beginning, as if you were definitely going to play some role in the project.

NZ: Well, Nick Davis told me right away. But the other people, you know, they're very nice...but they're very English. They're not talking too much. They're very humble, but at the same time, they know who they are, and it took me a while to get used to that. I believe that they were checking me out to see how versatile I could be, which is what a Genesis drummer has to be.

At the end of the audition, Nick Davis told me I would be playing on the album. But they also had another drummer [Nick D'Virgilio] play on the album. He had auditioned before me, and they were sure he was going to be the guy. After I auditioned, Nick told me they would probably split the album between us. I said, "Okay, whatever you want to do," even though I knew inside of me, "Guys, you're wasting your time."

Now, I say that with all due respect to

History, Consistency, Variety, Authenticity, Quality, Intensity, Reliability...

There are as many reasons to play Remo Drumheads
as there are drummers who play them.

Special Offer from Remo and DCI Music Video!

Buy a specially selected, specially priced "Pro Pack" of Remo heads and receive a free audio CD with highlights of the 1997 Modern Drummer Festival featuring Steve Gadd, Horacio Hernandez, Steve Ferrone, John Tempesta, Bill Stewart and Virgil Donati. Offer valid 11/1/97 to 1/31/98 and good only while supplies last. See your participating Remo dealer for complete details.



Remo, Inc.
28101 Industry Dr. • Valencia, CA 91355
www.remousa.com



the other guy. I mean, I never even met him, and I think he did a beautiful job on the album. But when you play twenty-two songs over two days of pressure, it's difficult to get into the mood of the songs right away. I felt that if I had been given even just a little more time, I could have played what they were looking for on *any* song.

After the audition, I went home to New York. I came back after a month and a half and recorded seventeen tracks in about two weeks. Tony and Mike really let me be myself. They only had one loop of a drum machine when I came in there, so they let me experiment.

I wouldn't consider myself a drummer's drummer, but there were some moments when I did some very spontaneous things. Tony and Mike either liked it or they would tell me—very nicely, you know—that they wanted me to keep it a little more basic. "The Dividing Line" was a lot like that. There's a lot of room to play some very tasteful fills, but when I tried playing something in a double-time feel, they thought it sounded better in a 16th-note feel. There's also a drum solo section, and

they chose one of the basic cuts.

MP: Tell me about the kit you're taking on the road.

NZ: I've been playing GMS drums for a long time, and they made a beautiful new kit for me. I'm also playing Sabian cymbals. With Genesis, I have a really big drumkit because I'm the only drummer and I need many different sounds. I might stay in the pocket for a whole song, and then play one really big drum fill. So I need the toms for that.

MP: Were you a Genesis fan before you auditioned?

NZ: I wouldn't consider myself a big fan. I did have some of the old albums, with Peter Gabriel on them, and I have so much respect for Phil Collins as a drummer and as a total musician. I saw him perform his own stuff around two years ago at the Meadowlands, and I was just blown away. He's not just a great musician, he's also a great performer. And when he played the drums, he played with so much style.

But Genesis was always there for me in some strange way, and although it might sound crazy, I definitely had the wish that I

could work with those people at some time. I always thought it would be interesting to mix Middle Eastern rhythms with the music they write. My basic influences are Middle Eastern grooves.

MP: Do you think your Middle Eastern roots had something to do with your success in America? Did it help set you apart from the crowd?

NZ: I do think it helped me find my way in America. One thing I told myself I *never* wanted to do was try to be an "American" drummer. There are so many talented musicians from all over the world who come to play in America and try to make a living here. But as soon as they get over here, they try to play like Americans. I never changed the way I held my sticks. I never changed the way I tuned my drums. Of course, I've changed over time, just like anybody else would do. But it's been because I've grown on my own, not to try to make myself sound more American.



VIRGIL DONATI (Independent)

JACK DEJOINETTE (Jazz Great)

ROBBY AMEEN (Ruben Blades, Seis del Solar, Paul Simon)

JASON FINN (Presidents of the United States of America)

**Hand
Hammered**
The Most Musical.

AAX
The Most Control.

AA
The Most Energy.

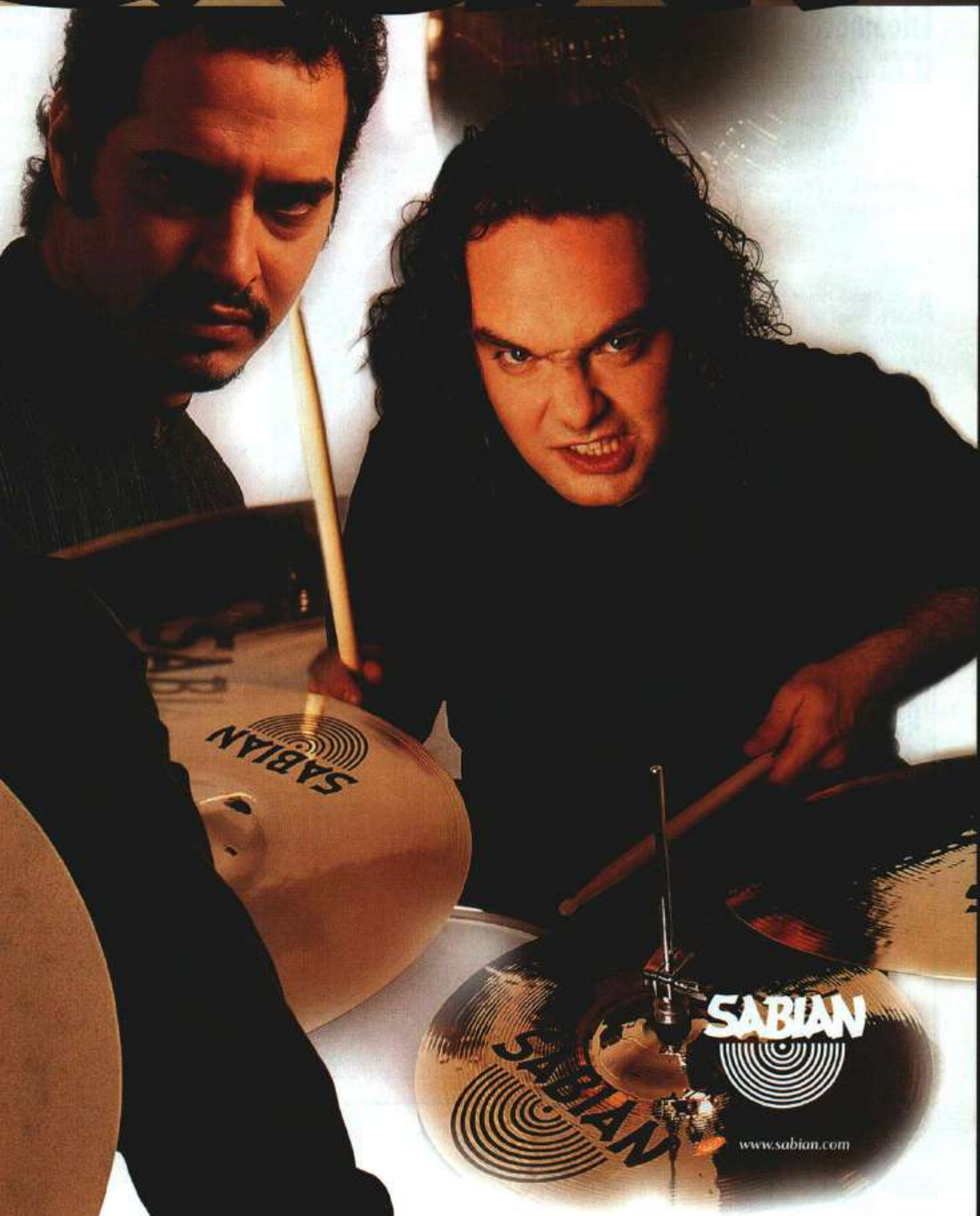
Pro
The Most Cut.

B8 Pro
The Best Value.

B8
The Best Start.

For a FREE NewsBeat catalog contact SABIAN Ltd., Meductic, New Brunswick, Canada E0H 1L0 Tel: 506-272-2019 Fax: 506-272-2081

SABIAN



SABIAN

www.sabian.com

Eric Singer

Q I'd like to know exactly what type of Attack drumheads you use on each one of your drums. Additionally, although I know you use Zildjian cymbals, I'm curious as to the exact models and sizes. I enjoy your sound, and I'm seeking the best way to approximate it.

Michael Grillo
Somerset, MA

A The Attack heads I use on the tops and bottoms of all my toms are the *Terry Bozzio* models. They're single-ply heads available in either clear or coated models. I tend to go with clear heads for live playing and coated heads in the studio. On the bass drum I use the *Terry Bozzio No Overtone* model, which has some muffling built in. I usually use a clear head on the batter side and a coated head on the front. I generally use either a hard plastic or wood beater to get a lot of attack. But those beaters are hard on drumheads, so I add a Remo *Falam Slam Kevlar* protective impact pad on the batter head.

Sometimes I'll cut a 6" hole in the front

head, sometimes not. That depends on the situation. But I always try to get away with using as little dampening as possible—and ideally none at all. If I must muffle the bass drum, I'll use a small towel inside, or



William Holmes

sometimes a felt strip on the front head to reduce the overtone. But I prefer everything more open.

On my snare drum I use an Attack *Thin Skin* head, which is a two-ply head but uses thinner plies than some other two-ply heads. And I use a regular medium-weight snare-side head.

When it comes to cymbals, for studio work I usually use *A Custom* crashes, in 16" to 18" sizes. I like the way they speak in the studio, and they have a nice, fast decay. But they're not durable enough for me to use live. So on stage I usually use 19" *Z Custom Heavy Rock* crashes, which really project. I use a 20" *K Custom* ride for live, and generally a regular *K* heavy ride in the studio.

I sometimes use 8" *EFX* cymbals upside-down on my crash cymbals. They're all the same fairly heavy weight, but they still sound individually different. They're good for accents, or for good bell sounds. I'll also occasionally use a *Zil-Bel*—in the larger of the two sizes available. For splashes, I'll use 6" or 8" *As* or *KS*. I try to do what Zildjian says about playing these smaller cymbals—striking them with a glancing blow instead of playing "through" them—and somehow they manage to survive.

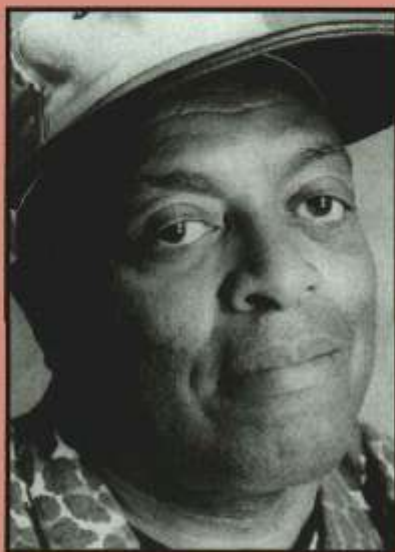
I like to switch my hi-hats around all the time. For live playing, I tend to use some type of 14" *K* or *A* heavy bottom cymbal on the top, and a *Z* on the bottom side. In the studio I use a 14" *K* bottom, and an *Oriental Trash* on top! It gets a really cool, weird sound—very washy and splashy. If you don't need a real distinct stick sound on a closed hi-hat, but instead want a good spread, that combination works real well. I also use a 13" closed hi-hat sometimes, and for that I've had the same pair forever: a heavy *Platinum* on the bottom, and a heavy *A Brilliant* on the top.

Roy Haynes

Q You are simply the best. The albums on which you've played have become a kind of "bible" for me. Could you describe in detail your cymbal setup?

Cassio Leite Vieira
Rio de Janeiro, Brazil

A First, thanks for the very complimentary words. My cymbals are all by Zildjian, and my setup is as follows: To my left I have an 18" *K* thin *Dark Crash*, 14" *K* hi-hats, and a 20" *K Custom Dry* ride. To my right there's a 20" *K Flat Top* ride (or sometimes a 20" *A Mini-Cup* ride) and a 17" *K* thin *Dark Crash*.



SABIAN Rock



**Hand
Hammered**

The Most Musical

AAX

The Most Control

AA

The Most Energy

PRO

The Most Cut

Corrie Cardin
SCHOLARSHIP
FUND

Performances in
Percussion Benefit
Texas Christian University
February 21st, 1998



N KINNEY
(in Chains),
MORGENSTEIN
(Die Dregs, Rudess-
Morgenstein Project),
FINN
(Presidents of the United
States of America)

Pearl Transcriptions

Q I am trying to find out how I can get Neil Pearl transcriptions. I've heard of some books written by Bill Wheeler. Can you tell me where and how I can obtain them?

Jim Newman
via Internet

A Bill Wheeler created two Rush transcription books: *Drum Techniques Of Rush* (1985) and *More Rush* (1990). They are both published by Warner Bros. Publications. Check with your local drum shop or music dealer to order them through the WB catalog, or call Warner Bros, direct at (800) 628-1528.

Double Bass Pedals For Lefties

Q I'm a left-handed drummer. I am thinking about getting a double bass drum pedal, but I have only seen them arranged for right-handed playing. Do left-handed models exist? If so, who offers them? If

not, could you please tell me how to swap a double pedal from right to left?

Nathaniel Johnston
via Internet

A Converting a right-handed double pedal into a left-handed one is a very tricky proposition, and may be completely impossible without the addition or substitution of certain parts. Fortunately, you needn't be concerned with that, since "left-handed" double pedals are readily available. The 1997/98 *MD Buyer's Guide* lists models from DW, Engineered Percussion (*Axis*), Gibraltar, Ludwig, Pearl, Premier, Tama, and Yamaha.

Bonham And Bass Drumming

Q John Bonham is one of my favorite drummers, and I was wondering if you could tell me some things about him. Did he ever take lessons? What kind of set did he play? I've noticed that he could play 16th notes on his bass drum; how did he do this? I've recently been able to keep this

rhythm, but I can't start it very fast. Bonham (and other drummers, like Carter Beauford and Jon Fishman) seem to do this rhythm on their bass drum with no problem! After months of trying to accomplish this, I can't get it! Is it just a matter of consistent practice, or is a double bass pedal the secret?

dankelian@aol.com
via Internet

Q John Bonham was born into a working-class family on May 31, 1948, in the countryside of Worcestershire, England. Both of his parents supported his early predilection towards drumming (manifested on the usual pots and pans). They bought him his first snare drum when he was in grade school, and his first drumset when he was in his teens. There is no record of his ever having any formal lessons. He turned professional in the mid-'60s, and in 1968 joined the New Yardbirds (later renamed Led Zeppelin at the suggestion of either Keith Moon or John Entwistle of the Who). He played

Jimmy DeGrasso
UFIP Cymbals

Y&T • Suicidal Tendencies • Alice Cooper

UFIP
FAR-RELATED CYMBALS

UFIP U.S. c/o Drum Workshop, Inc., 101 Bernoulli Circle, Oxnard, CA 93030 USA • UFIP Canada c/o Tescan Sales, Inc., PO Box 65,

with that band until his death in 1980. His influence on rock drummers during—and since—that period cannot be overstated.

While with Led Zeppelin, Bonham played Ludwig drums. Over the years he used kits made of wood, acrylic (*Vistalite*), and stainless steel. He used a variety of Paiste cymbals.

Bonham never played a double bass pedal. His skill on a single Ludwig *Speed King* bass drum pedal was the result of both long practice and innate talent. Carter Beauford also has tremendous skill on a single pedal, but does use a double pedal. Jon Fishman uses a single pedal.

There is no real secret to developing single-pedal speed. Like hand speed, it's a matter of starting slowly and working up to higher speeds as one's skill improves. Yes, it does involve consistent practice. We suggest working out of Colin Bailey's excellent book, *Bass Drum Control*.

Pesky Paradiddles

Q I am a recently converted traditional-grip drummer who picked up his sticks

again after a long layoff for college and graduate school. This time around I'm trying to do things right: I'm working with a very talented instructor and I'm spending time whacking away at rudiments. My problem is paradiddles. To my ear, they tend to be uneven (primarily with the double strokes on my left hand) and slow. I know that time and discipline cure many ills, but are there any techniques or specific practice routines that might help alleviate my problem a little sooner than the ten years I envision?

Tim Hadden
Arlington, VA

A When you're trying to develop a complicated pattern, it's often helpful to break it down to its most fundamental elements. The problem with trying to develop the rudiments, however, is that they generally are pretty fundamental elements. Mastering them is a little like mastering the multiplication table: There's just no way to do it except to do it.

That being said, we can suggest a way to help you develop your skill at playing para-

diddles. It isn't really a "short cut," since it involves developing another skill first. However, if you can develop that skill, it will help not only with paradiddles, but with any other sticking pattern that involves multiple strokes played with one hand.

The method is to practice repetitive single strokes, in increasing numbers, alternating from one hand to the other. You start with one beat per hand, then two, then three, and so on, until you reach eight beats per hand (visualized as groups of 8th or 16th notes). The usual rules apply: Start slow. Concentrate on even articulation and dynamics. Build up speed gradually. Stay relaxed at all times; if you tense up, slow down again.

If done properly, these "drills" will serve two functions: First, they'll increase the strength and stamina of each of your hands (especially your "weaker" left hand). Second, they'll improve your ability to incorporate multiple one-hand strokes into other playing patterns—like paradiddles.



Gerald Heyward
UFIP Cymbals
Blackstreet • Missy Elliot • Puff Daddy

UFIP
EXPERIMENTAL CYMBALS

Mount Station, Montreal, Quebec H3Z 2T1 CANADA • UFIP International, Theaterstrasse 4-5, Hannover 30159 GERMANY

A Little Traveling Music, Please... The Traveler System from Razorback

For drummers concerned with reducing the amount of time and effort spent on setups and breakdowns, Razorback Drums offers *The Traveler*. The system combines a five-piece Razorback drumkit with an ultra-light hardware rack that folds simply and quickly into two over-the-shoulder bags.

The rack and hardware are constructed of aircraft aluminum for strength, durability, and portability. A featured element of the rack is a tripod suspension system for toms that replaces RIMS mounts, tom arms, and clamps. The *UL600* package includes the five-piece kit, rack, mounting system, hi-hat, snare stand, bass drum pedal, and three cymbal extenders, all for a list price of \$4,265. The hardware system alone is priced at \$1,200.



My Drum's Harder Than Your Drum

Chris Brady & Craftsmen
Snare Drums

If you're looking for something exotic in the way of a snare drum, you might need to look no further than...Australia. Yup, outback drum designer Chris Brady is back with a new operation, making drums from indigenous hardwoods of Western Australia for sale in the US. CB&C cuts and processes all of its own timbers, and can therefore offer ply drums made with jarrah and brown mallet, and block-shell snares of jarrah, she-oak, and lemon scented gum.

Due to the hot, dry climate in Western Australia, the timbers there are very hard. (Jarrah is more than 50% harder than rock maple, and brown mallet is twice as hard as that.) This gives the timber unique tonal and resonant qualities. Drums made from these woods are characterized by their low tones, with great volume and cut. CB&C capitalizes on these qualities by also offering *Dry Timber Series* wooden lug casings, made of jarrah—said to reduce metallic overring in the drum.

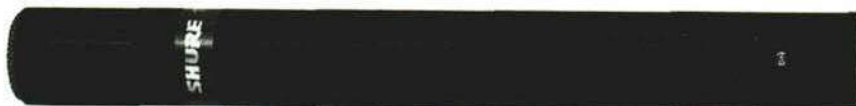
Pump Up The Volume...Affordably Shure 10A and 16A Microphones

Drummers facing the need to mike their kits—but who have a small budget to work with—should check out these "value-oriented" models from Shure. The *WA* is a cardioid dynamic mic' suitable for use on drums (and vocals). It's equipped with a neodymium magnet, a locking off/on switch, and a rubber isolation mount, and has a frequency range of 80 to 12,000 Hz. It carries a suggested list price of \$37.80.

The *16A* is a battery-powered condenser said to provide fidelity and output ratings among the highest in its price and product category. With a smooth, flat frequency response from 50 to 15,000 Hz, the mic' should prove useful for hi-hat and overhead cymbal applications. A single AA alkaline battery provides the unit with more than 1,000 hours of operating time. The *16A* lists for \$101.30.



Shure WA



Shure 16A

Compose Your Own Opus Opus Drums



Opus snare drums, from left: 6x10 8-ply maple (top), 6x12 10-ply maple, 7x14 steam-bent red oak, and 3 1/2 x 14 white ash stacked-segment shell

Yet another entrant into the field of custom drum builders is Opus Drums. The two-person company is dedicated to creating handmade drums tailored to the customer's creative composition requirements. They specialize in steam-bent and stacked-segment shell snare drums and maple ply snares, toms, and bass drums.

Extensive consultations take place prior to any work being done, in order to determine what the customer is looking for in sound and finish. Then the drums are made, with special emphasis on hand-finished bearing edges and snare beds. Finishes are available in hand-rubbed oil, lacquer over virtually any color, veneers, or plastic coverings. Standard features include 2.3 mm hoops, RIMS mounts, and die-cast lugs and bass drum claws. Options include tube lugs and die-cast hoops.

We Can Use All The Help We Can Get

Sound Shields, Drum Mutes, and Cymbal Targets from Drummer's Helpers

If controlling the volume level of your performance or practice is a problem, Drummer's Helpers might have the answer. For live performance, how about a clear *Sound Shield*? Made of high-quality clear acrylic material, the shields feature easy-connect and disconnect brackets. A complete set of four 24"x48" panels

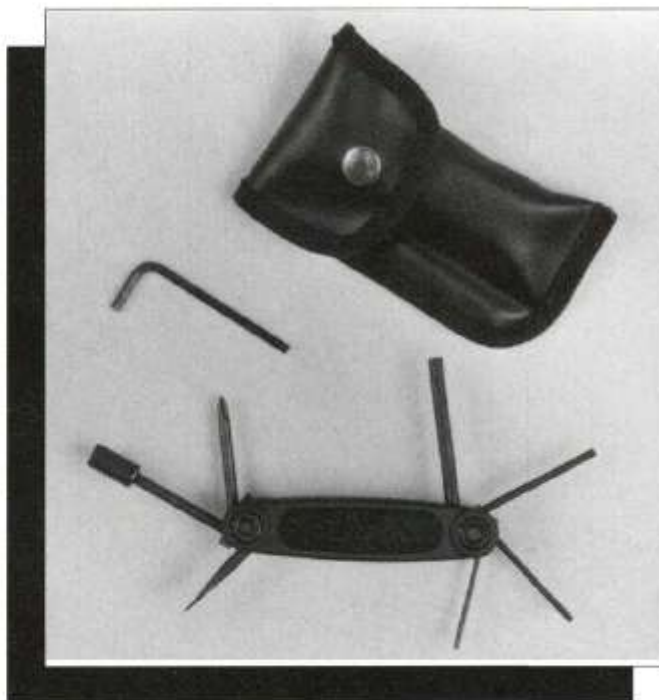
with brackets sells for \$225; four 24"x60" panels sell for \$255. Carrying cases are available at extra cost.

For practice, Drummer's Helpers offers drum mutes made of unbreakable black plastic with neoprene rubber tops, in a variety of diameters. The pads sit directly atop the heads on a drumkit, or can be

used as "stand alone" practice pads. Also available are *Cymbal Targets*, black plastic "cymbals" with neoprene rubber tops that give the look and playing feel of real cymbals, without the sound. The *Targets* can be purchased in 10", 12", 13", 14", 16", and 23" diameters, along with a 15" hi-hat pair.

Tool Up For Drumming Zildjian Professional Drumset Tool

Remember that nifty, all-purpose, six-in-one pocketknife that you had as a kid? The one that had two blades, a can opener, a leather punch, a corkscrew, and a nail file? Well, here's a direct descendent of that trusty tool, designed for use on your drumkit. With a tuning key, four Allen (hex) wrenches, and both straight and Phillips screwdrivers included (all fitted in a handy plastic molded case), the *Professional Drumset Tool* keeps you ready for anything. A nice touch is the belt-wearable carrying pouch provided with the tool. Also nice is the fact that the opening/closing action of the tool can be adjusted (by means of a separate Allen wrench, which is included).



And What's More

REMO is offering specially selected and priced "Pro-Packs" of various *Weatherking* drumheads with a free audio CD containing highlights of Remo artists performing at the 1997 MD Festival Weekend (while supplies last) during November and December, 1997 and January, 1998. The retail price of each pack is significantly less than the total price of the individual heads it contains.



VIC Firth's *Corpsmaster* marching stick line now has two new models. The *Scott Johnson Signature* stick is 17" long and .703" in diameter, and features a medium taper and a large round wood tip. The *Ralphie Jr.* is a scaled-down version of the *Ralph Hardimon Signature* stick. At 16½" long and .635" in diameter, the stick is designed for indoor marching percussion ensembles. However, it is applicable to a variety of marching snare situations, and is said to be an excellent choice for the smaller hands of middle-school and high-school percussionists. Both sticks are made of hickory and are priced at \$13.25 per pair.

Meni's percussion line now includes four sonically different sets of chimes. A mini model with twelve bars and a medium model with twenty-seven bars will be offered in black

finish. Two larger models (thirty-three and sixty-six bars) will be offered in amber and carrot. Both larger models will include a high-frequency chime for special ping-sound effects. All bars are made from high-quality aluminum stock, are mounted on massive wooden frames, and feature neutral-tension mounting for a "crystal clear" sound.

Making Contact

Chris Brady & Craftsmen

c/o Woody Compton
Box 131 Turkey Creek
Alachua, FL 32615

Drummer's Helpers

PO Box 344
Manuel, NY 10954
tel: (800) 95 DRUM 1
fax: (914) 358-3007

Meini Percussion

c/o Tama Drums
PO Box 886
Bensalem, PA 19020
or
Chesbro Music
PO Box 2009
Idaho Falls, ID
83403-2009

Opus Drums

4112 Water Oak Place
Virginia Beach, VA
23452
(757) 468-OPUS
www.opusdrums.com

Razorback Drums

157 8th Ave. N.
Nashville, TN 37203
tel: (615) 255-2567
fax: (615) 248-6080

Remo

28101 Industrial Dr.
Valencia, CA 91355
tel: (805) 294-5600
fax: (805) 294-5700

Shure Brothers

222 Hartrey Ave.
Evanston, IL 60202-3696
tel: (847) 866-2200
fax: (847) 866-2279

Vic Firth

65 Commerce Way
Dedham, MA 02026
tel: (617) 326-3455
fax: (617) 326-1273

Zildjian

22 Longwater Dr.
Norwell, MA 02061
tel: (617) 871-2200
fax: (617) 871-3984
www.zildjian.com



Top Ten Reasons to Buy the Gemini 241



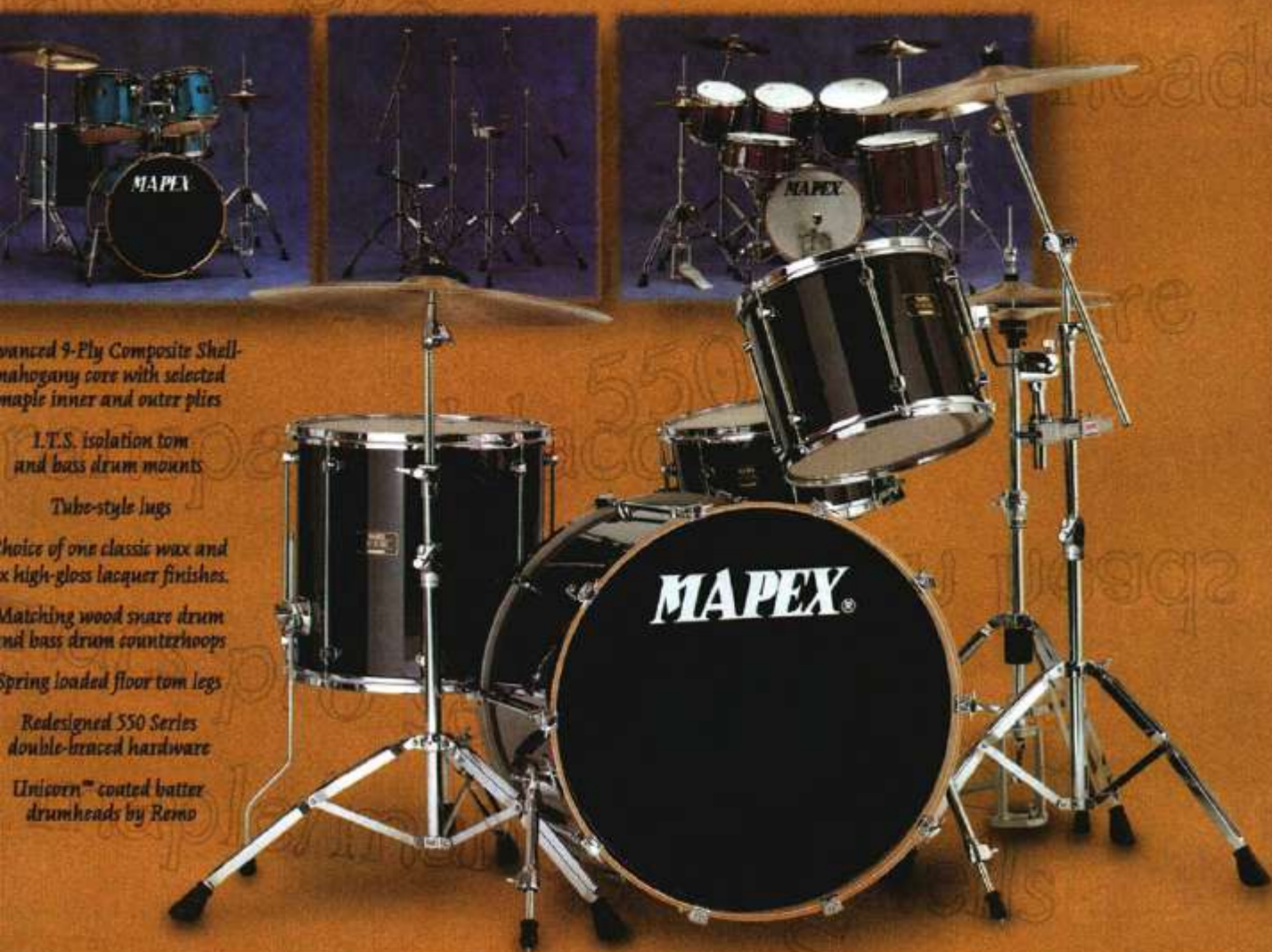
10. Independent pedal action.
9. Speed & syncopation never before possible.
8. Five year limited warranty.
7. Wear indexing capability.
6. Full ball contact orientation.
5. Hassle-free bass drum access.
4. Compact, one-piece double action.
3. Complete hi-hat freedom.
2. Play double bass with one foot.
1. **It's awesome!**
(Ask for it at your local dealer.)



4530 RHODES DRIVE SUITE 7,
WINDSOR, ONTARIO, CANADA N8W 5C2
(519) 251-1801 www.gemini241.com

U.S. patent allowed - U.S. design patents allowed
International design patents allowed

The Exploration of Mars



Advanced 9-Ply Composite Shell—mahogany core with selected maple inner and outer plies

I.T.S. isolation tom and bass drum mounts

Tube-style lugs

Choice of one classic wax and one high-gloss lacquer finishes.

Matching wood snare drum and bass drum counterhoops

Spring loaded floor tom legs

Redesigned 550 Series double-braced hardware

Unicorn™ coated batter drumheads by Remo



Transparent Aqua Green

Transparent Emerald Green

Transparent Midnight Black

Transparent Ocean Blue

Transparent Cherry Red

Transparent Purple

Wax Cherry Red

In addition to the warmth and clarity their maple/mahogany shells, Mars Pro Special Edition drums from Mapex feature choice of luxurious hand-rubbed lacquer or wax finishes along with many of the appearance and performance up-grades often found only on custom kits. Plus, Mars is now available in a wide variety of popular 4, 5 and 6-piece configurations as well as a full selection of individual drums and hardware which can be easily combined to create component set-ups.

Mapex Mars Pro SE Component Drums

Snare Drums

6.5x14 Wood

Bass Drums

16x18 • 16x20

16x22 • 18x22 • 18x24

Rack Toms

8x8 • 8x10 • 10x10

10x12 • 12x12

11x13 • 13x13

12x14 • 14x14 • 14x16

Floor Toms

14x14 • 16x16 • 16x18

Explore the professional quality, features, options and surprisingly affordable price of Mars Pro SE at your local Mapex dealer today and discover how Mars Pro is raising the level of drumming— not the cost.

Mapex USA

PO Box 1360 • La Vergne, TN 37086

Tel: 615/793-2050 • Fax: 615/793-2070

e-mail: mapex@concentric.com

MAPEX®

Ayotte-Keplinger Stainless Steel Snare Drums



by Rich Watson

One drummer's extravagance is another's obsession.

As drum consumers are continually bombarded with new products, it's hard not to get jaded. Do we really need another conga made of cantaloupe wood, or bass drums with zircon-encrusted key rods? Sometimes it's hard to tell whether the plethora of minor variations on old design themes is driven by consumers' quests for better sounds and greater functionality—or by manufacturers' growing desperation to differentiate their own wares from their competitors', creating a false need (like the "Thneeds," in Dr. Seuss's *The Lorax*.)

But running counter to my cynicism on these matters is the childlike excitement I feel when I see and hear an instrument that is special not just in its unique material or design, but in how these features *significantly* affect its performance. Ayotte-Keplinger stainless-steel snare drums are in this exclusive category. Ray Ayotte has teamed up with Seattle-based specialist Greg Keplinger to produce a line of instruments that should make even the crustiest of us believers again.

Let's Get Physical

Ever wonder how cow's milk was discovered to be drinkable—and what emboldened that first adventurous imbibor? Listening to drumsmith/raconteur Ray Ayotte describe the agonies of working with stainless steel, it's a marvel that Greg Keplinger ever made it past the "crash 'n' burn" stage of R&D.

"The first step is already almost impossible because of the massive 3 mm thickness," says Ray. "Then you've got the double-whammy of the way stainless steel behaves when you try to roll it, and what happens when heat is applied in the welding process. Stainless steel has proven itself to be stubborn and unpredictable. Even when you've made the 'perfect' weld, when it cools, it pops out of round. You start out with round and end up with a pear shape. So we work with it on specially made wooden forms, tweaking it into round. The whole process is stupidly difficult and expensive; the stupid factor is pretty high." Does this mean Greg Keplinger is some kind of a genius—or just really...? Never mind. As the Brits are so fond of saying, the proof is in the pounding.

Ayotte's literature refers to the Keplinger shells as "massive." Believe them. Impressed by the weight of the entire line, I asked *MD* publisher Ron Spagnardi to lift the 6½" *SteelHoop* model, which, at just over 16½ pounds, is the heftiest of the bunch. Ron immediately quipped, "This must be the *Hernia* model."

Slightly rounded 45° bearing edges and snare beds are cut and ground by hand. Despite the "stubbornness" of stainless steel, the edges on the shells I examined were beautifully clean and consistent. The shells are then sanded inside and out, and fitted with hardware, including 2.3 mm triple-flanged steel hoops, or Ayotte's custom *WoodHoops*.

Ray Ayotte explains the rounded bearing edge: "We tried sharp edges," he says, "and they just don't make for great musical instruments. First, a sharp edge creates difficulties when you change tension, because it makes a crease in the head. That crease prevents the movement needed to change the tuning, as well as the slight 'breathe and sigh' of the head over the rim as you play. The slight rounding allows a more natural movement of the head."

I confess that since I first saw ads for Ayotte's *WoodHoops* I thought, "Oh, sure, and I'm gonna beat the crap out of 'em." Maybe I'm not as tough as I think I am, but neither my Zildjian *Vinnie Colaiutas* nor my Mainline 620 monsters put so much as a dent in them. The rationale is that because the wood in *WoodHoops* is harder than any stick, it is the stick that will incur the damage, not the hoop.

WoodHoops are beveled downward slightly for a more natural rimshot feel, and to reduce the possibility of damage (as would be more likely with an exposed edge). Claw hooks fit into slots in the "hoops, but not deeply enough to be quite flush with the hoop. I thought that the slight "rise" of the claws would interfere with rimshots or rimclicks, but it turned out to be unnoticeable. Ayotte experimented with deeper slots, but found that the claws' slight protrusion was preferred over *any* depression, which would make the exposed wood corners susceptible to chipping under heavy playing. Ray explains that cutting non-beveled slots into a beveled hoop is both costly and difficult, but results in a more solid, direct-downward tension. The flat, squarish (in all senses) shape of the claw is intended to spread out the stress and creates a "cross-bracing" effect, adding strength and rigidity to the hoop.

The unique rack-and-pinion snare release is another example of an Ayotte design feature that is not just different to be different, but different with practical advantages. An O-ring inside the riser tube applies resistance to the adjustment screw to prevent playing vibration from loosening the snares, even when they are disengaged. Much more impressive, the release mechanism stays put at any position between fully engaged and fully disengaged. This allows quick, stable adjustments of the snare tension—from off, to rattling,



WHAT'S HOT

- **exceptionally full, balanced tone regardless of tuning**
- **unique snare throw-off allows "on-the-fly" snare tension variance**
- **TuneLock tension system prevents detuning and simplifies head replacement**
- **striking appearance, especially *WoodHoop* models**

to fatback mushy, to potato-chip crisp—by simply adjusting the release lever—and you never have to alter your chosen "default" tightest setting. Snare tension is maintained by pressure on the lever, not as a result of the snares being stretched over a cam. (Some parts of the strainers on the drums sent for review were machined, but by the time this is printed, they will have been updated with die-cast parts.)

Two elements of the strainer's functioning take a bit of getting used to: First, it doesn't just snap on and off like conventional strainers; its resistance to movement requires a little more effort. Second, the mechanism operates in the opposite direction of standard strainers: You push the lever down to engage the snares, and pull it up to disengage them. This feels a bit strange at first, but I just know that even this old dog could be retrained.

The most instantly recognizable element of Ayotte drums is the *TuneLock* tension system. It is also arguably their most ingeniously engineered. The drums' key rods thread perpendicularly into a chrome-plated cylinder. This cylinder is secured by head tension into the curve of the springless, solid (and therefore un-noisy and non-resonant) chrome-plated *TuneLock TensionBracket* (lug), whose finger-like hooks straddle the key rod. An ABS plastic gasket isolates the lug from the shell. Additional internal threads that run parallel to the cylinder accept an Allen set screw, which, when slightly tightened, pushes a small nylon washer-like "plug" against the key rod threads, inhibiting the rod from backing out of the lug due to the drum's vibration. The same pressure prevents the set screw from vibrating loose. The set screw is tightened enough to prevent the age-old problem of detuning, but not so tight as to impede fine-tuning or head changes. Clever, these Canadians, *ehl*

Speaking of head changes, the *TuneLock* system expedites and simplifies this process as well. To remove a head, the key rods must be loosened until the cylinders clear the lug hooks, but not so much that they are completely unthreaded from the cylinder. On the *SteelHoop* models, the rods and cylinders need never be separated from the hoop. And even on the *WoodHoops*, time is saved by not having to reinsert the rods first through the hoop eyelets, and then (carefully) into a threaded lug receptor.

Because the *TensionBracket* lug itself isn't threaded, it can't be stripped out, and because it's solid (versus hollow), it is virtually indestructible. This is probably part of the reason that all parts of the *TuneLock* tension system are unconditionally guaranteed. Nevertheless, every Ayotte snare drum comes with spare key rods, cylinders, plugs, set screws, and an Allen key. Further, the rod-receiving cylinders are a standard part that can be found in many hardware stores.

Another example of Ayotte's consideration of drummers "in the trenches": Ayotte's approach to preventing drum detuning

employs key rods with industry-standard American 12-24 threads. This becomes relevant when you've "thrown a rod" in Puce, Nebraska (or a similar small town) whose only music store will have a far better chance of replacing a standard key rod than a "special" one. Of course, because on the *SteelHoop* models the rods never have to leave the rim (and on the *WoodHoop* models they at least remain attached to the washers and other tension parts), you have a far smaller chance of cross-threading or losing the Ayotte key rods anyway.

TuneLock lugs' design has an additional benefit: As you tighten the key rods, they protrude through the other side of the cylinder. By approximately matching the extent to which they protrude, you can tune "by sight," at least to nearly equal tension, before ever beginning to tap on the head.

I Can't Believe My Ears

Ayotte's promotional literature likens the Ayotte-Keplinger sound to "a high-caliber gunshot." Hmm. Is it powerful? Yes. But I've heard other drums whose sound I thought was more gunshot-like. Ignoring the coincidental reference to small firearms in its initials, there's much more to the A-Ks' sound than crack and volume. After hearing them, you'll probably be thinking of larger ordnance.

Actually, I'm a bit baffled by the sound of these drums. If, as history has taught us, a metal shell = bright tone, and a thick shell = high pitch, then why do the thick-metal-shelled A-Ks sound so rich and three-dimensional, with an astonishingly low fundamental pitch? When I first began testing them, I actually double-checked to confirm that I hadn't started with the 6½" model, because the 5½" had the guts of a deeper drum. Part of this is due to the maple hoops, as the *SteelHoop* models' sound was markedly brighter. But in general, the Keplinger shells are much warmer than not only standard steel-shell drums, but many wood drums as well. I should stress, however, that their remarkable voices are not due to an absence of highs, but to the presence of a full and balanced complement of relative lows. (Considering the tone-fattening effect of the stainless-steel shells, I fantasized about how great Keplinger *toms* and *kicks* would sound—but of course I'd have to hire the Dallas Cowboys to carry them.)

Rimclicks were big and woody. Rimshots were loud and cutting, but somewhat dry and focused, with almost none of the "boing" associated with metal drums. The snare sensitivity of all the drums was excellent at all dynamic levels, but the response was predictably a little faster on the 5½" models. While the 5½" and 6½" models exhibited the general sonic qualities usually associated with their respective sizes, each retained a big, round fundamental over an exceptionally wide tuning range. When cranked up tight, the deeper drum didn't choke, and when left fairly loose, the shallower one didn't go flat and tubby. This adaptability to a wide range of tuning suggests that they can fill several roles in your snare drum arsenal. (Another *practical* reason to justify buying one?)

The A-Ks' sound in a nutshell: Imagine the timbre of an 8" maple shell with the clarity, sensitivity, and bite of a 5" steel. When I asked Ray to explain the acoustic principles behind the A-Ks' surprising sound, the guy who ordinarily launches into excruciating detail to describe every aspect of his products' design replied, simply, "Magic." Pressed for specifics, he added enigmatically, "Things don't necessarily work the way you think they will." Thanks, Ray.

You Oughta Be In Pictures

Years ago, I remember thinking how cool it was for New York's Museum of Modern Art to exhibit a new Bang & Olufsen stereo system because of its sleek, elegant lines. It's only a matter of time till MOMA's curator discovers the Ayotte-Keplinger stainless steel *WoodHoop* snare drum. In general, snare drums are prevented from being really sexy by such lumpy functional necessities as lugs and strainer—which on Ayotte drums are perhaps even more utilitarian than most. However, the *WoodHoop* A-Ks have a certain Carder appeal, with the stainless-steel color theme restated in the Gray Ash Satin hoop inlay, which is beautifully framed in the Ebony Satin face of the hoop. Black, glass-filled nylon key rod spacers avoid the visual interruption of the innermost ebony "ring." Because the black and gray stains are created with transparent dyes, the maple wood grain is visible through both.

The *SteelHoop* models aren't quite as striking, but the gleam of the chrome hoops contrasting the softer brushed radiance of the stainless steel has its own appeal. On both models, the monochrome effect is modern, understated, and classy. Similarly classy is Ayotte's standard, discretely sized silver and black logo badge, and a smaller, similar badge beneath it that reads "Keplinger Stainless Steel."

I interrupt all this rhapsodizing about the A-Ks' visual splendor to point out the *only* aspect of the Ayotte-Keplinger drums I'd describe as anything but "perfect": minute pits in the stainless steel that are visible only within about six inches. Ray explains that these marks, like the grains in wood, are intrinsic to stainless steel. "We could grind, sand, and polish the shells until there was nothing there, and they'd still have those marks," he says. "The only thing we could do is chrome-plate them," which I agreed would kill what Ayotte refers to as the A-Ks' "rugged" beauty. "Stainless steel is as imperfect a material as you can find," he says. "And as with wood, its 'imperfections' are what make it sound great."

If looking at Ayotte drums makes you feel like you're being brainwashed, well, you are. The strainer lever, lugs, and key rod spacer all carry what Ray describes as the "subliminal A-shape," which is also found on Ayotte tom brackets and *SuspensionBridge* tom mounting systems. Together, it creates a subtly unified aesthetic.

So What Are You Waiting For?

The cost, maybe? All those pesky manufacturing challenges add up to man-hours, which, sure as death and taxes, show up on the price tag. *SteelHoop* Keplingers list for \$685 and \$695 for the 5½" and 6½" models respectively; *WoodHoops* go for \$885 and \$895. Ouch, yes, but they play in the same ballpark as some other custom, special-design snare drums. You could, of course, justify the expense with all the intelligent, *practical* design features—but never mind all that. Just listen to the voice in your head: "You want one—you *know* you do."

For more information, contact Ayotte Drums, 2060 Pine Street, Vancouver, BC V6J 4P8, Canada, tel: (604) 736-5411, fax: (604) 736-9411, Web: www.ayottedrums.com, e-mail: ayotte@ayotte-drums.com.

Dixon Ultra-Phonic And Piccolo Snare Drums



From left: 5x12, 3½x13, and 5x10 snare drums

by Rick Mattingly

These "Little Giants" offer a sound value.

Economics often collide with art when it comes to equipment, and one sometimes has to consider the amount of return on an investment. Specifically, most drummers have no problem investing serious bucks in their main snare drum, because it is generally the most-played element of the kit. But can everyone afford to spend that much again for an auxiliary snare drum that may be played very little by comparison?

Rather than do without, a viable alternative for some drummers may be the new *Ultra-Phonic* snare drums from Dixon, and/or the company's piccolo snare drum. They look and sound pretty darn good, and their prices are very reasonable.

There are two models in the *Ultra-Phonic* series: a 5x10 and a 5x12, both with maple-ply shells. The snare strainers feature fulcrum throw-offs that are smooth and quiet, and the tension cas-

ings are isolated from the shells with rubber gaskets—a feature not always found on budget drums. The shells are only 4.5 mm thick, which is fairly thin for a snare drum shell. According to Dixon's promo material, the thin shell "means a more full-bodied sound and longer projection." Dixon refers to these drums as "Little Giants."

5x12 Ultra-Phonic

The 5x12 model did indeed sound relatively full-bodied for a drum that size, but the first adjective that came to my mind for describing its sound was "bright." Because of its head size, it favored a high pitch, but produced a reasonably meaty crack as well as cutting rimshots. If your primary snare is cranked pretty high, this drum might not make that much difference as an auxiliary drum, but if you favor a lower-pitched drum as your main axe, then this one could be a nice addition on the side for those occasional songs that require a brighter sound.

The 5x12 model also has good potential as a student model

The Midwest's Premiere Contemporary Music School

- World-class faculty
- Excellent student to teacher ratio
- Great location in Minneapolis
- More studio time
- NASM-accredited
- Financial aid available



MUSIC TECH
1-800-594-9500

Call now!
Classes fill up quickly.

<http://www.musictech.com>

PRODUCTION • MUSIC BUSINESS • GUITAR • BASS • DRUMS • KEYBOARDS • VOCALS

drum, either for drumset or junior-high band use. It certainly has a more quality look and sound than most student or "budget" model snare drums. Its eight lugs assure even head tensioning, and the optimal pitch is not so high as to make it impractical for general-purpose playing. Snare response is excellent. List price is \$249.95.

5x10 Ultra-Phonic

The 5x10 *Ultra-Phonic* snare drum produces an extremely bright sound, and would be best suited as an auxiliary drum. Rimshots are cutting, and the 10" head makes them especially easy to play. The drum has a little bit of that "coffee can" ring common in drums of this size, but it's not nearly as brittle-sounding as others I've played—some of which cost a whole lot more. List price is \$239.95.

3½x13 Piccolo

The "best buy" of the bunch is Dixon's *Piccolo Maple Shell* snare drum, which measures 3½x13. Its eight round lug casings

WHAT'S HOT

- quality versus price creates good value
- all models could be excellent auxiliary drums for pros
- 12" and 13" models would be useful as student drums

resemble the old Hayman or Camco designs, and the casings are isolated from the shell by rubber gaskets. The drum has a quality snare-strainer with a lever action similar to the classic Ludwig *P-85*, and snare response is excellent right to the edge of the drum.

With a sound balanced between bright and full-bodied, this could be a fine general-purpose drum in an acoustic setting (especially for jazz gigs), a useful auxiliary snare drum, or a good drum for a student to use with drumset or in school band. List price is \$174.95.



TWO PACKS-THREE GREAT NAMES-ONE GREAT DEAL.



Pick A Pack And Save

DUO PACK

The Duo Pack: Free Evans Drumhead (14-inch coated snare) with 4 pairs Vic Firth 5A American Classic Drumsticks



COMBO PACK

The Combo: Sabian B8 10-inch Splash Cymbal, Evans coated 14-inch Snare Drumhead & 1 pr. Vic Firth 5B American Classic Sticks

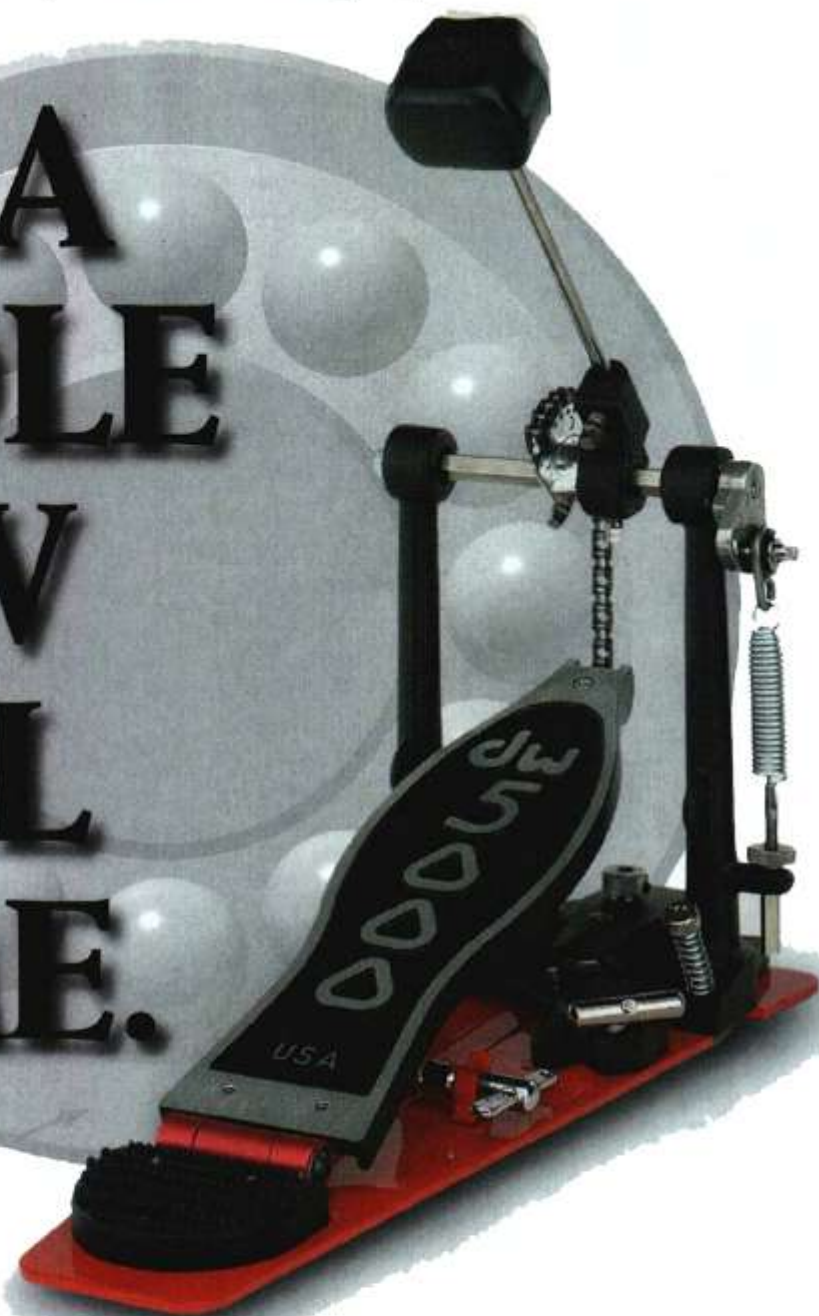
See your dealer for special pricing. Distributed by HSS, a division of Hohner Inc.

HSS
A Division of HOHNER

THE DW 5000 DELTA ACCELERATOR BASS DRUM PEDAL
featuring DW's patented Delta Ball-Bearing Hinge

IT'S A WHOLE NEW BALL GAME.

DW DELTA BALL-BEARING



Seldom does something come along that is so advanced it change the way you play. But the patented Delta Ball-Bearing Hinge at Drum Workshop is one of those revolutionary drumming improvements. For within the Delta hinge are sets of internal ball-bearings that

are designed to virtually eliminate friction and stress—making DW Delta Pedals the smoothest, fastest, most accurate and most reliable around. Along with a host of DW innovations including the Side/Dual Adjusting Parallel Hoop Clamp, Aluminum Pedal Plates, Standard Drumkey Adjustments and a choice of 3 Drive Systems, DW Delta Pedals have not only changed the rules,

they've raised the level of play. That's why DW Delta players like Terry Bozzio, Chad Smith, Adam Nussbaum, Jonathan Moffett, Robin Goodridge, Herman Matthews and the rest of the world's best drummers won't play anything less. Just remember, you're not in the ball game if the pedal you're playing doesn't have a ball-bearing hinge.

Upgrade your current DW Pedal to Delta status with the #50BH Ball-Bearing Hinge Conversion Kit.

Drum Workshop, Inc.

101 Bernoulli Circle • Oxnard, CA 93030 • USA

www.dwdrums.com

The Masters Series

Masters Custom • Mahogany Classic • Masters Custom Extra

Three distinct lines, one family of incredible sounding drums... The Masters Series from Pearl. Quite simply, the best drumsets you can buy at any price. Masters Custom's thin ply aged Maple shell, Mahogany Classic's thin ply prime Mahogany shell, and Masters Custom Extra's 6 ply aged Maple shell, offer you three different choices and the versatility to fine tune your sound. A choice over shell construction and material, now there's something no other high end drum series gives you. With Pearl's patented Heat Compression Shell Moulding System, you can also be assured that your Masters

Series drums have the most exacting shells available on the market today. The quality, craftsmanship and attention to detail is unmatched. With a great shell, and the right player, you've got a great sound, a Masters Series sound. The same sound that Dennis Chambers, Omar Hakim, John "JR" Robinson, Marvin "Smitty" Smith, Eddie Bayers, Steve Ferrone, and Chad Smith have, every time they perform. But you shouldn't play them just because they do. You should choose what sounds and performs best for you. Masters Series drums... the easiest choice you'll ever have to make.



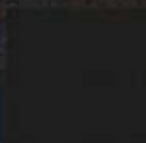
Masters Custom in new hand stained White Burnish with Pearl's new ICON independently adjustable rack system.



#141 Red Mahogany
Mahogany Classic EXCLUSIVE



#102 Natural Maple



#103 Piano Black



#100 Arctic White



#122 Black Mist



#110 Sanguine Red



#120 Emerald Mist



#127 Purple Mist



#101

Pearls' Exclusive Heat Compression Molding System



Wood plies are first coated with a heat activated adhesive that dries to the same density as the wood it binds. The plies then precisely overlap the plies to eliminate all dead spots. The coated plies are cured and dried under extreme heat and pressure to form a continuous cylindrical air chamber. This process creates a shell that responds as if it were one continuous air chamber.



Masters Custom Shell

- 100% Aged, Air Cured Maple
- 4ply, 5mm Thick
- 4ply, 5mm Reinforcement Rings
- HC/sms Shell Construction
- Tapered Scarf Joint Seams
- 31 Step Exterior Finish Process



Mahogany Classic Shell

- 100% Prime, Selected Mahogany
- 4ply, 5mm Thick
- 4ply, 5mm Maple Reinforcement Rings
- HC/sms Shell Construction
- Tapered Scarf Joint Seams
- 31 Step Exterior Finish Process



Masters Extra Shell

- 100% Aged Air Cured Maple
- 6ply, 7.5mm Thick
- HC/sms Shell Construction
- Tapered Scarf Joint Seams
- 31 Step Exterior Finish Process

Low Mass Minimum Contact Lugs

Masters Series shells are designed for maximum resonance and tone. Every piece of hardware that touches the shell has been kept to a minimum in order to allow the shell to resonate fully unrestricted. Our Low-Mass Minimum Contact Lugs with new solid brass swivel nuts are perfect examples of this design philosophy. Together with our new 2.9mm solid steel Superloop II rims, they provide the ultimate tuning integrity without muffling the shell with unneeded mass and weight.



Uni-lock Tom Holders

Our TH-68 Tom Holders offer unequalled flexibility over tom placement with an extremely precise "gearless" design. Their smooth internal locking brake provides over 180 degrees of vertical movement, and together with a full 360 degrees rotation for both the drum and the mount, your positioning options seem endless. Notched memory locks are provided at both ends to insure that height and rotation of both the drum and mount will remain constant every time you set-up.



Remo® Heads

Remo® Heads are the overwhelming choice of professional drummers worldwide due to their excellent tonal qualities and neutral voicing. All Masters Series toms feature Remo® Clear Ambassador heads to accentuate the superb clarity, resonance and projection produced by the shell. All Masters Series bass drums are exclusively fitted with the ultimate bass drum head available today, Remo's Ebony Powerstroke 3. They feature an ingenious built-in muffling ring to create a bass drum sound with unbelievable punch, depth and tonal presence.



Integrated Suspension System

Our patented Integrated Suspension System grips the drum by the counter hoop eliminating all contact with the shell. This allows the shell to fully resonate producing an open, full bodied tone with lasting sustain. No other system on the market today can match the flexibility, simplicity, tonal benefits, and ease of use offered by our I.S.S. mounts.



Air Suspension Floor Tom Legs

Our new Air Suspension Floor Tom Legs make a remarkable difference by counteracting the extreme deadening effects of the floor. Their design is simple yet ultimately effective, featuring a proprietary soft rubber compound in combination with an ingenious air hollow. They add exceptional sustain while also enhancing tone, depth and resonance.



Reversible Telescoping SP-30 Spurs

Masters Series bass drums feature our top of the line SP-30 Bass Drum Spurs for rock solid performance on most any playing surface. The SP-30 fully telescopes for height adjustments, folds against the shell for easy transport and storage, and its unique quarter turn spike to rubber tipped foot adds unparalleled stability.

Matching Bass Hoops

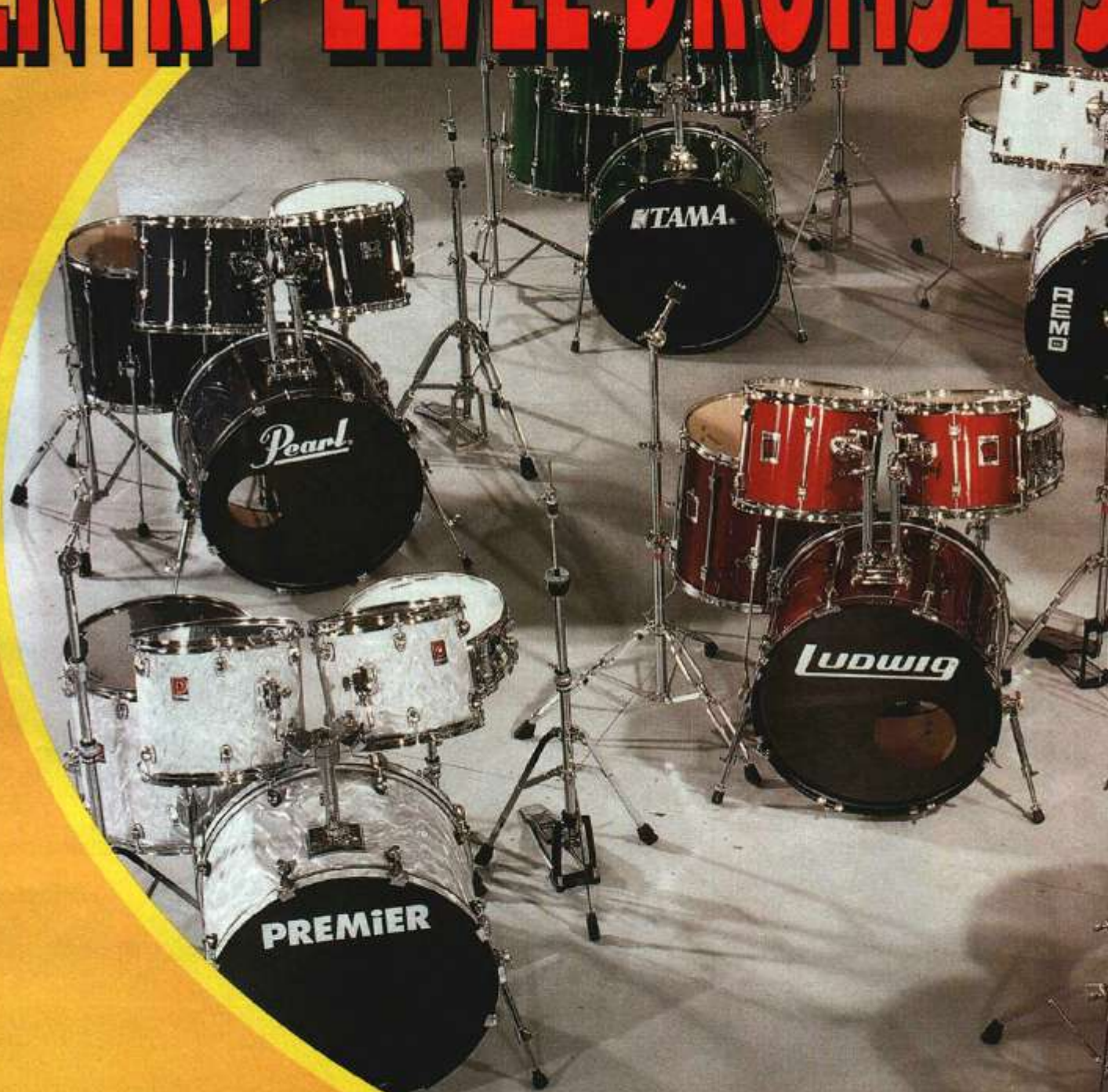
Masters Series Bass Drum Hoops are constructed of 100% Aged Maple or Prime Mahogany to perfectly match your choice of drum series. Their exterior finish reflects the same painstaking thirty-one step process as required on all Masters Series drums. Low-Mass lugs and recessed die-cast drum key tension bolts offer the finishing touches to the look and function of these outstanding bass drums.



Pearl

www.pearldrums.com

ENTRY-LEVEL DRUMSETS



An MD Special Report



"Entry level" drumkits are perhaps best defined as "those kits constructed and priced to appeal to serious beginning players and/or working drummers on a budget." As such, they represent the largest portion of the drumkit market. And because this particular market is so sizable, competition within it is very stiff. As a result, quality and features on entry-level kits have begun to rival those of much costlier ones. In fact, the general quality of today's entry-level kits surpasses that of top-of-the-line professional kits of a generation ago. With that in mind, MD is focusing on entry-level kits for its first-ever cover feature on drum equipment.



The Contenders

Our survey looks at kits from Ludwig, Mapex, Pearl, Premier, Remo, Sonor, Tama, and Yamaha. (The new Collarlock kit designed and distributed by DW would also have been included, but was introduced too late to meet press deadlines.) All of the surveyed kits are priced within \$250 of each other, with a low of \$1,050 and a high of \$1,300. These are the manufacturers' suggested retail list prices, used here for the purpose of objectivity. Kits in this category are often sold at discounted "street prices" that would make them available for significantly less. (Kits available from a few other manufacturers fell either just below or just above this price range, and could arguably have been included in our survey. However, in order to keep the field manageable, we selected kits from what we believe to be the leading brands in this genre.)

It's important to note that entry-level kits are not the *least* expensive drumkits on the market. There are significantly less expensive kits—generally referred to as "budget" or "starter" models—that are targeted at absolute beginners. They offer minimal features in exchange for minimal pricing, and serve as little more than practice targets. The drumkits in our survey offer a nice balance of realistic musical/functional features and affordable pricing. As such, they can and should be evaluated as actual musical instruments.

In another effort to keep our comparison objective, we have selected one kit configuration that is available from all the manufacturers involved (even though many offer other configurations and add-ons within the same model line). Our test kits were all "traditional" five-piece models, including a 16x22 bass drum, 10x12 and 11x13 rack toms, and a 16x16 floor

tom. All but one kit featured 6½x14 snares with shells of metal (or Remo's *Acousticon*); the exception was Premier's 5½x14 metal snare.

Shell Materials

Most of the kits in our survey featured tom and bass drum shells comprised of more than one type of wood. Generally, this involves the use of a single inner and/or outer ply of a harder, more expensive wood than that used for the "in-between" plies. This is done to enhance the musicality of the kit, and/or to provide a more attractive grain structure for a lacquer finish. Remo's *Acousticon* is a wood composite, hence their shells don't have plies. With the exception of Remo's, all of the snare drums surveyed featured steel shells.

In the "Vital Statistics" for each kit, ply materials are listed from outside to inside. Shell thicknesses are given in units provided by the manufacturer, and they apply to wood-shell drums only. The thickness of metal snare drum shells is not indicated.

Hardware And Finishes

All the surveyed kits included bass drum spurs, rack tom mounts and holders, and floor tom legs. With two exceptions, all came with hardware packages that included a bass drum pedal, a snare stand, a hi-hat stand, and a straight cymbal stand. Those two exceptions were Sonor's *Force* and Remo's *Bravo* kits. Sonor offers a four-piece hardware package for \$305 additional cost; Remo is considering offering a hardware package in the future, but does not do so as of this writing.

With the exception of Yamaha's *Stage Custom* kit (which is available in four transparent stain/lacquer finishes), all of the surveyed kits feature plastic covered

finishes. Pearl and Premier lead the field with eight available "wraps," Tama offers six, Ludwig and Mapex offer five, Remo offers four, and Sonor offers three.

The Criteria

Each kit was played just as it came "out of the box"—which in a number of cases required literally assembling the drums first. The only alterations made were normal tuning of the drumheads as necessary, and the application of standard muffling techniques to bass drums as necessary.

Every kit was examined, played, and critiqued by every member of MD's editorial staff, with an eye to construction quality and appearance, and an ear to sound. Then the staff compared notes to obtain a consensus, which is what this report contains. Individual comments are included in the charts that follow this section, as well as in the "Sound Judgment" section at the end. But first, let's discuss some general issues.

Drumheads

The single greatest lesson we learned from conducting this survey was the amount of difference head selection makes in the overall sound of entry-level drumkits. Frankly, several of the kits suffered in this area due to their poor-quality, virtually untunable drumheads. (This was made painfully apparent when those kits were played side-by-side with kits fitted with medium- to professional-quality heads.)

The number of pleas for help with tuning that *MD* receives each week testifies to the fact that most entry-level players have little or no experience in this area. Saddling these players with poor-quality heads in the interest of "economy" isn't doing them any service. It's very likely

that they'll soon discover (or be told by a teacher or more experienced friend) that they must completely replace all the heads on their kit in order to make it genuinely playable. Thus, any amount of money they saved on the kit (and any goodwill they might feel toward the manufacturer) will be reduced by what they must spend on new heads. On the other hand, those manufacturers who fit the kits with decent heads to begin with are providing a genuine added value, even if it adds a few dollars to the original purchase price.

We see no reason why *all* entry-level kits couldn't be shipped with quality heads. The difference in price (considering that manufacturers buy heads by the thousands) could not be much compared to the sales appeal and value the heads would add to the kits. We're confident that the market would bear the minimal added cost. (And any manufacturer that provided the heads *without* added cost would have a significant sales advantage.)

The question of whether those high-quality original heads should be single or double ply was hotly debated among the *MD* editors. Some felt that single-ply heads would be the most versatile and contemporary in acoustic performance. Others believed that twin-ply heads would be more forgiving and easier to tune, would reduce some of the potentially objectionable high-end frequencies inherent in less-expensive drumshell materials, and would also be more durable (a selling point for parents of would-be rockers).

Everyone agreed that bass drums benefited from the use of self-muffled batter and front heads. We came to this conclusion after a simple experiment: We tried the self-muffled heads from the Tama *Rockstar* bass drum—which had excellent

low-end response—on several of the bass drums that did not. The sound of each of those drums improved dramatically.

Everyone did *not* agree on whether or not there should be a hole in the front bass drum head. In fact, the editors were evenly split on this issue. (Interestingly, so was our survey group: four kits had holes, four did not.)

A hole provides easy access to the interior of the drum for muffling or miking purposes, and can help to reduce overring and create a punchy sound. However, when combined with a thin batter head (and the inexperience of a young drummer at tuning), a hole can contribute to a thinner, higher-pitched overall bass-drum sound.

A head without a hole—especially one that has its own built-in muffling—can help to create a very deep, big bass drum sound. However, that sound may be too "boomy" for some applications, and the lack of access to the interior of the drum can prove inconvenient. (Of course, if a drummer starts out using a solid head and becomes unhappy with it, it is always possible to cut a hole in that head. It isn't possible to go the other way.)

Cymbal Stands

With the exception of those that come with no stands at all, every kit in our survey includes only one straight cymbal stand. While this may be another "cost-cutting" move, it's also another false economy. One stand on a kit is simply not realistic; even a beginner needs hi-hats, a ride, and a crash in order to develop his or her playing skills properly. As with improved drumheads, the per-item cost of a second stand (or boom stand) shouldn't add so much to the cost of a kit that it would become unappealing to the market. And once again, any company that *did* offer a

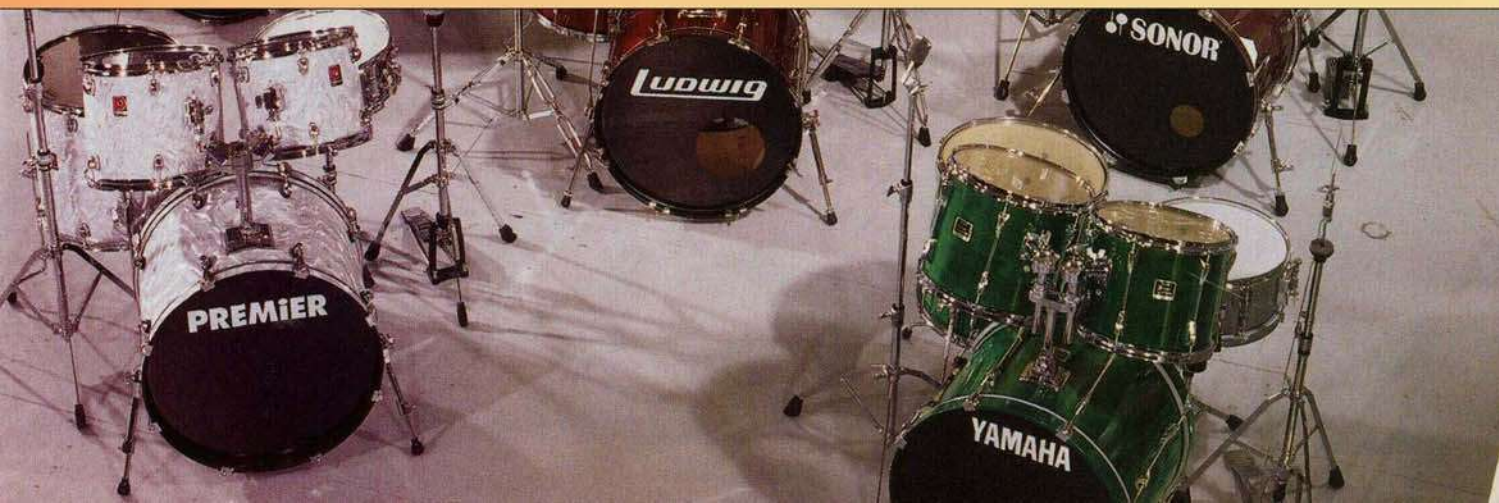
second stand and kept the pricing the same would have a significant marketing advantage. After all, consumers already have to buy a seat separately (which is another whole issue). Why should they have to buy a second stand as a separate item in order to complete what is supposed to be a "package" drumkit?

Here's a suggestion that might make the inclusion of a second stand less painful for at least some of the manufacturers. Five of our surveyed kits feature very tall, heavy-duty cymbal stands (three of which are double-braced) that are probably much larger than necessary for the average entry-level player. Instead of one such monster on the kit, how about two smaller, more practical models instead? (The heavier-duty models could be offered as options for those heavy hitters who couldn't live without them.)

Logos

Almost every kit in our survey features a large logo badge. Ludwig's is especially garish, with bright red lettering that looks for all the world like a soft-drink ad. Pearl's logo utilizes an intentionally rough, "cargo-stamp" look. But the effect is only apparent from close up; from any distance the logo just looks like poor or worn printing. Tama's logo is the most subtle, and the badges are placed under the tom mounts to be even less conspicuous. Remo's logo isn't too big, and is at least an unusual triangular shape.

Conspicuous—even garish—logos may not be much of a concern to a beginning player (and, in fact, might be defended as sales attractions). But they could prove embarrassing (and thus a sales turn-off) to a semi-pro considering the kit for use on week-end gigs. Perhaps a compromise between "billboard" and "understatement" could be achieved in future logo badge designs.



Ludwig Rocker

VITAL STATISTICS

- Shells:** Cross-laminated basswood and maple
8 plies; 5/16" thick
- BD hoops:** Metal, with inlay to match drum finish
T-roads (key rods on two bottom lugs)
- Hi-hat:** Moderate size
Spring not adjustable
Non-rotating base
- Tom mount:** Twin-post ratchet style
Protrusion arms
- Hardware:** All heavy, double-braced stands
- Heads:** Ludwig's own, model not identified
Single-ply, clear on toms and bass drum
White coated batter on snare
10" hole in front bass drum head
- BD pedal:** Light, quick, offset-cam action
Compact yoke; large footboard
Only twin-spring pedal in test group
Direct-pull chain linkage (no track or sprocket)
Wingnut beater shaft clamp
- Snare:** Beaded shell (5 beads)
Side-throwoff lever over tension knob, but shape allows access for tuning
Very simple, flat-stock butt
Drumkey bolts on throwoff and butt

COMMENTARY

Appearance: Lugs are sort of mini-Classic short lugs connected by tubes—making them look neither altogether short nor altogether long

Metallic red covered finish looks nice enough under dim to medium light. But when we kicked on the photo spotlights, the finish fairly jumped out. Would look very good under stage lights

4 other wraps available

Concerns Twin-post/ratchet arms tom mount offers limited flexibility of positioning

Drums are quite heavy, which could make them hard to move for younger, smaller players

PRICE: \$1,295



Mapex Mars

VITAL STATISTICS

- Shells:** Mahogany (lifetime warranty)
8 plies, 8 mm thick
- BD hoops:** Metal, with inlay to match drum finish
T-roads (key rods on two bottom lugs)
- Hi-hat:** Small, lightweight size
Non-rotating base
Adjustable spring
- Tom mount:** Single-post, ball & socket style
L-arms
- Heads:** Mapex Circle Sound single-ply with black circles of paint
White coated on snare
No hole in front bass drum head
- BD pedal:** Surprisingly good performance, considering somewhat "clunky" appearance
Offset-cam action
Wide yoke, fairly large footboard
Direct-pull chain linkage (no track or sprocket)
Drumkey-operated beater shaft clamp
- Snare:** Beaded shell (3 beads)
Very large butt extends 1½" out from drumshell
Toothed gripping mechanism for snare strip
Drumkey bolts on throwoff and butt

COMMENTARY

Appearance: Very classy, "traditional" style tube lugs; may appear "old fashioned" to some younger players.

Wine red covering is very deep and intense (almost like a gloss painted finish). However, the darkness of the color makes the kit appear almost black in the absence of bright light.

4 other wraps available.

Tom mount might be considered "blocky" by some.

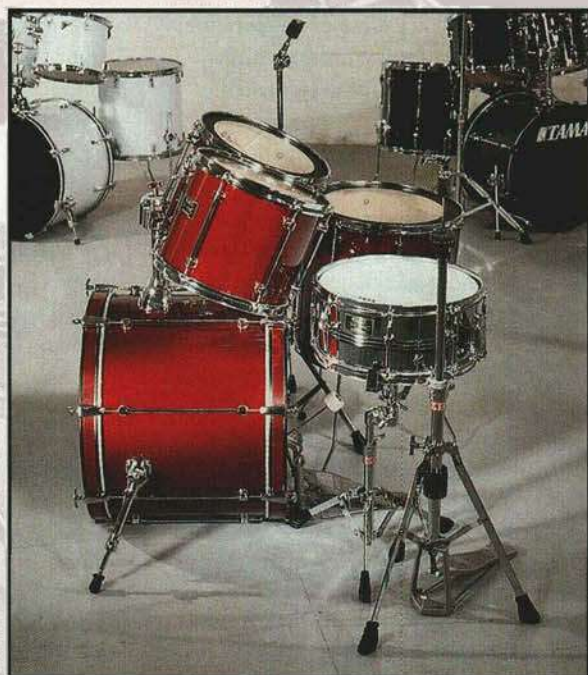
Highlight: Only kit in test group with memory locks on floor-tom legs.

Concerns: Lower edge of rack-tom mount (where often grabbed to lift the drum) was very sharp.

Snare throwoff looks high-tech and streamlined, but makes access to tension knob very awkward when snares are "on."

Black circles on drumheads were poorly done, with overspray all over the rims and edges of the heads.

PRICE: \$1,300



Pearl Export

VITAL STATISTICS

Shells: Mahogany/hardwood
8 plies, 7.5 mm thick

BD hoops: Metal, with inlay to match drum finish
Key rods

Hi-hat: Moderate size
Adjustable spring
Rotating base

Tom mount: Twin-post ratchet style
Protrusion arms

Hardware: All double-braced stands

Heads: Pearl RE models on toms and BD
WA white coated batter on snare
6" hole in front bass drum head

BD pedal: Light, smooth, circular-cam action
Single-chain drive, in track
Drumkey-operated beater shaft clamp

Snare: Smooth shell
Small, simple side throwoff, lever
does not block tension knob
Very simple, flat-stock butt
Throwoff uses drumkey bolts;
butt uses small Phillips screws

COMMENTARY

Appearance: Streamlined long-lug look (created by using inserts between short lugs).

Rather flat lavender/gray finish; improved under strong light.

7 other wraps available.

Highlight: Twin-post tom mount is more solid than any other brand with similar design.

Concerns: Twin-post/ratchet arms tom mount offers limited flexibility of positioning.

Phillips screw head on snare butt could strip.

PRICE: \$1,199



Premier APK

VITAL STATISTICS

Shells: Microwave-cured eucalyptus/merranti
6 plies
Bass drum 8.1 mm thick
toms 5.4 mm thick

BD hoops: Wood; black, with inlay to match drum finish
Key rods

Hi-hat: Moderate size
Spring not adjustable
Rotating base

Tom mount: Rok-Lok single-post ball & socket style L-arms
Additional hole for optional cymbal arm

Heads: Premier CL Extra batters on toms and BD
CL Response bottoms on toms
SD Heavycoated, dotted head on snare
No hole in front bass drum head

BD pedal: Lightweight, quick, offset-cam action
Pro-quality construction and payability
Single chain drive, in track
Drumkey-operated beater shaft clamp
Side-mounted hoop clamp adjustment

Snare: 5 1/2x14 smooth shell
Nicely machined small side throwoff with small, straight lever that stays out of way of tension knob when snares are "on"
Solid butt; substantial base and bars to hold snare strip
Phillips screws on throwoff and butt

COMMENTARY

Appearance: Distinctive rounded short lugs, excellent chrome plating.

White satin was the "hippest" and most eye-catching finish of our group. Won't appeal to everybody, and may not stay around long (as trends often don't). But kids are likely to dig it on first sight. (We did.)

7 other wraps available.

Interiors of shells painted black. Looked good against white finish with clear heads. (But a consumer could wonder if it's there to cover flaws.)

Highlight: BD pedal has side-mounted hoop clamp tightening adjustment (only such one in group) and excellent playing characteristics.

Concerns: BD hoop had a small hole drilled into its edge (possibly to secure a metal pedal-plate cover that wasn't there?).

Phillips screw heads on throwoff and butt could strip.

PRICE: \$1,295



Remo Bravo

VITAL STATISTICS

- Shells:** *Acousticon*
No plies; 5/16" thick
- BD hoops:** Metal, with inlay to match drum finish
T-rod (with key rods on two bottom lugs)
- Tom mount:** Combination single/double post style
Hex-rod L-arms
Massive horizontal adjustment "disks" on ball & socket system
- Heads:** Remo *Ambassadors* on toms and snare
Powerstroke 3 batter on BD
No hole in front bass drum head
- Snare:** Smooth shell
Very simple, stamped-metal drop-away throwoff that looks a little flimsy but works surprisingly smoothly and securely
Lever does not obscure tension knob
Very simple, flat-stock butt
Slotted screws on throwoff;
Phillips screws on butt

COMMENTARY

Appearance: Small single lugs; non-traditional in design

Gloss white covering, looked a little "satiny" under dim to medium light; reverted to basic white under photo lights.

3 other wraps available.

Highlights: *Acousticon* shells are same as used on high-end models.

Heads are all professional quality.

Concerns? Poor design for bass drum spurs. They don't lock into position well, and when released they drop against the shell, marring the finish.

Extra hole drilled in shell, for incorrectly spotted lug position. This hole also created a dimple that was visible in the covering material.

Kit price does not include stands or pedal, and no hardware package is currently available.

Phillips screw heads on throwoff and butt may strip.

PRICE: \$1,050



Sonor Force

VITAL STATISTICS

- Shells:** Poplar
9 plies; 9 mm thick
- BD hoops:** Metal, with inlay to match drum finish
Slotted key rods
- Hi-hat:** Large, heavy size
Massive rubber feet
Non-rotating base
Spring not adjustable
- Tom mount:** Twin-post style
Protrusion arms
Van-Ball ball-and-socket design (reminiscent of 70s-era Slingerland *Set O-Matic*)
- Heads:** Sonor (model not identified)
Twin-ply clear heads with outer glue rings (similar to *Pinstripes*) on toms and BD
White coated snare batter
4" hole in front bass drum head
Muffling strips on both bass drum heads
- BD pedal:** Twin-chain drive, in track
Circular cam action
Playability acceptable
Extra-wide footboard, narrow yoke
Slotted-drumkey-operated beater shaft clamp
- Snare:** Smooth shell
Nicely engineered side throwoff
Lever does not obscure tension knob
Throwoff designed to match lugs
Very simple, flat-stock butt
Phillips screws on throwoff and butt

COMMENTARY

Appearance: Small, square lugs are very austere and somewhat industrial; may appear a little dull to younger players.

Very subtle gray-violet iridescent covered finish; good under lights, looks dull gray from any distance

2 other wraps available.

Highlights: Bass drum and toms fitted with the only twin-ply heads in the test group.

Only kit equipped with felt strips on both bass drum heads.

Snare throwoff designed to match lugs is nice cosmetic touch

Concerns: Hi-hat spring very stiff and not adjustable

Down posts of twin-post tom mount had a lot of wobble, even when all adjustments were tightened

Memory collars on tom mount down posts could not be tightened properly with Sonor's own drumkey, due to the shape of the lock and the depth of the slotted key

Sonor's slotted key rods (and their key) are different from all others on the market. This can be a major inconvenience if you should lose your key (although all adjustments can be made with a straight screwdriver)

Design of snare stand basket includes oversized clamping lingers" that extend well out from the drum. This can make close-in positioning (often desirable for a smaller player) difficult

Phillips screw heads on throwoff and butt may strip

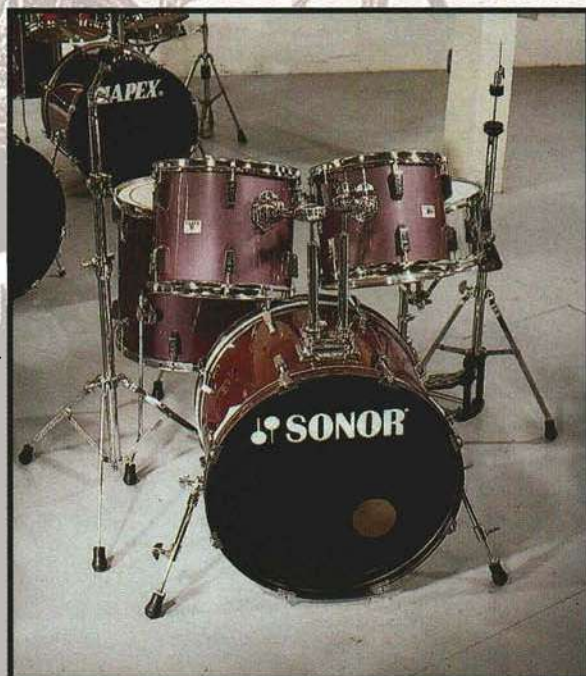
Lots of play in BD pedal footboard hinge, making pedal very noisy.

General appearance and construction of pedal not up to Sonor's usual high engineering quality.

Only three wrap color choices available in series.

Kit price does not include 4-piece hardware package, which comes at \$305 extra.

PRICE: \$1,255



Tama Rockstar

VITAL STATISTICS

- Shells:** Mahogany/basswood
8 plies; 8 mm thick
- BD hoops:** *Accu-Tune* composite, black
Key rods through recessed "ears"
(as on a snare or tom rim)
- Hi-hat:** Moderate size
Adjustable spring
Rotating base
- Tom mount:** *MTH900* single-post style (from
Starclassic series)
L-arms
Asymmetrical ball & socket
adjustment
- Hardware:** Double-braced cymbal stand;
single-braced hi-hat
- Heads:** Tama *Hazy 250* single-ply batters
on toms
Hazy 200 single-ply bottoms
Hazy 250 Ring Mute single-ply batter
with muffling ring on BD
Black *Ring Mute* front head with
muffling ring on BD
White coated batter on snare
No hole in front bass drum head
- BD pedal:** Smooth, circular-cam action
Single-chain drive on sprocket;
no track
Reversible felt/plastic beater
Wide footboard
Single spring
Drumkey-operated beater shaft clamp

Snare: Beaded shell (1 bead)
Simple side throwoff designed
to match lugs
Rubber tension knob and rubber
top on throwoff lever
Very simple, flat-stock butt
Drumkey bolts on throwoff and butt

COMMENTARY

Appearance: Long lugs; clean, streamlined look.

Green covered finish is a little flat; not as deep as some others in group.

5 other wraps available.

Logos fairly subtle, and position-
ing under tom mounts to
be inconspicuous.

Snare throwoff designed
to match lugs is nice cos-
metic touch

Highlights: *Accu-Tune*
composite hoops are said
to provide more accurate
tuning, as with die-cast
hoops

Unusual asymmetrical
tom mount provides
excellent front-to-back
positioning by virtue of a
pivot point between the
ball & socket mounts

The height of one tom
down-post is indepen-
dently adjustable

Dual tom mount can be
converted to cymbal/tom
holder
Good-quality heads on all

drums.

Self-muffling heads on BD contribute to better sound

Concerns: No memory fitting on BD spurs

Play in chain and pedal hinge on bass drum pedal
permitted side-to-side slack in footboard. This, in
turn allowed the pedal support rod under the foot-
board to slip out of its holders on the yoke

Knob on snare throwoff lever sits too close to tension
knob when "up" making snare-tension adjustment
difficult

PRICE: \$1,250



Yamaha Stage Custom

VITAL STATISTICS

- Shells:** Birch/mahogany/falkata
9 plies on bass drum, 9 mm thick
8 plies on toms, 8 mm thick
- BD-hoops:** Wood, finished to match kit
Key rods
- Hi-hat:** Small, lightweight size
Spring not adjustable
Non-rotating base
- Tom mount:** Single-post/twin-post combination
Hex-rod protrusion mounts
Ball & socket design
- Heads:** Remo *Unicorn* batters on toms
Remo *Unicorn Bass* on BD
White coated batter on snare
6" hole in front bass drum head
- BD pedal:** Quick, smooth circular-cam action
Single-chain drive in wraparound
linkage no track or sprocket
Reinforcing rod beneath axle
Drumkey-operated beater
shaft clamp
- Snare:** Smooth shell
Small but well-designed side throwoff
lever does not obscure tension
knob
Butt uses bar, rather than flat stock,
with two bars bolted into the base
Drumkey bolts on throwoff and butt

COMMENTARY

Appearance: Long lugs; clean, streamlined look.

Lacquer finish very nicely done,
should appeal to those who like a
natural wood-grain look (Not all
young drummers will)

3 other lacquer colors available

Highlights: Birch used in shells is
same as that used on *Recording*
Custom drums

Tom mount is same used on high-
end drums. Provides excellent posi-
tioning flexibility and solid feel

Bass drum pedal had excellent play-
ing characteristics. Reinforcing rod
beneath axle on pedal promotes
strength and smoothness of bearing
operation

Use of two bars rather than one
piece of flat stock on snare butt
allows snare strip to wrap around for
better grip.

Only lacquer finish in test group

Concerns Chain on bass drum
pedal not on sprocket or in a track. It
could conceivably come off its cam
(Note We were able to push the

'Chain off by hand. But our tests did not result in the
moving off during actual play.)

Snare throwoff mechanism was very stiff to operate.

PRICE: \$1,130





Their Seal of Approval!

These top artists use Impact Cases & Bags,
and are proud to say so!

Rob Affuso
SKID ROW

Ginger Baker

Cindy Blackman
LENNY KRAVITZ

Hal Blaine

Gerry Brown
STEVIE WONDER

Clayton Cameron
TONY BENNETT

Billy Cobham

Juan Escovedo

Pete Escovedo

Gordy Knutson
STEVE MILLER BAND

Jon "Bermuda" Schwartz
"WEIRD AL" YANKOVIC

Jabo Starks

Clyde Stubblefield

Chester Thompson

Narada Michael Walden

Michael White
GEORGE DUKE



Touring quality at affordable prices.

A size for every drum. 2 lines of carrying cases & 4 lines of bags!
"80" drum sizes, 7 cymbal, 9 hardware.

IMPACT Industries, Inc. ■ 333 PLUMER ST. ■ WAUSAU, WI 54403
www.power.net/users/impact ■ e-mail: impact@power.net

Sound Judgment

Snare Drums Overall

Owing to similarities of shell design, dimension, and head selection, it's not surprising that the snare drums in our survey offered fairly comparable performance. All but one were fitted with medium-weight, single-ply, white coated heads. All were acceptably crisp and responsive, and almost all produced a certain metallic "ringiness" that could either be exploited for "cut" or controlled by standard muffling techniques like *Zero Rings*, gel discs, tape & tissue, etc. (Because of its *Acousticon* shell, Remo's *Bravo* snare produced a slightly less metallic "ring" than did the other drums.)

Premier's *APK* snare was fitted with a thick *SD Heavy* batter head equipped with a reinforcing dot. While this head may offer greater durability, it tended to make the stick-impact sound a little dull and flat. Even so, the drum's 5½" depth helped it to produce excellent snare response. With a thinner head this drum would undoubtedly offer even more sensitivity and projection.

Toms And Bass Drums

Ludwig: Toms and bass drum had decent tonality, but seemed to lack a certain amount of resonance. The 10" hole in the front bass drum head made that drum punchy, but not particularly deep-sounding.

Mapex: Suffered greatly from poor heads. Toms were extremely difficult to tune or to obtain any tonality from. Bass drum (with no hole in the front head) sounded big and boomy and offered good attack, but was not particularly deep in pitch.

Pearl: Toms had good projection and depth, though drumhead selection made them sound a bit thin. Bass drum (with 6" hole in front head) had excellent attack and projection, but very little depth of pitch or tone.

Premier: Toms had good tone and attack, with moderate depth. Bass drum (with no hole in the front head) sounded big and boomy, with good attack and moderate depth.

Remo: Toms had excellent tone and clarity, with good attack and pure fundamental pitch. Bass drum was solid and deep, with boominess somewhat moderated by the *Powerstroke 3* batter head. (Front head was an unmuffled *Ebony Ambassador* with no hole.)

Sonor: Twin-ply heads on toms and bass drum contributed to overall good tonality. Tuning to achieve a good pitch differential between the rack toms proved difficult. Bass drum had decent balance between depth and attack, with muffling strips on both heads and a 4" hole in the front head. The bass drum sounded a little "bigger" when the front muffling strip was removed, but still sounded a little constrained compared to the full, resonant sound of the floor tom.

Tama: Toms sounded full and big, with good clarity and attack. Bass drum was outstanding, with tremendous depth and power. (Bass drum was fitted with single-ply heads equipped with muffling rings both front and back; no hole in the front head.)

Tama Rockstar Custom

Take a closer look....

From a distance, Tama's new Rockstar Custom looks like a very expensive pro set. But appearances can be deceiving, right? So take a closer look...you'll discover Rockstar Custom's gorgeous transparent wood finishes look just as dazzling whether you're on stage or in the audience. Then take a look at the strong Tama hardware and the carefully crafted shells. You'll find everything you expect from a top-of-the-line kit. Now, pick up some sticks and take a close listen. This is a set that sounds even better than it looks.

Now take a close look at the price tag...a whole lot less than you expected, right? So maybe appearances are deceiving after all. But that doesn't matter. What matters is, you don't have to wait for years saving to get a great looking, great sounding kit. With Rockstar Custom, you can have it all. Right now.

Marcello Palomino
Tura Satana

Rockstar Custom drums feature the same MTH900 modular tom holder as our Stardust and Artistar Custom drums. Can also be easily converted to a cymbal/tom holder.

Rockstar Custom drums are exquisitely finished in either Custom Mahogany, Custom Blue, Custom Green, or Gloss Black.

Rockstar Custom prepackaged kits come standard with matching shell and finish wood snare drums.

An affordable set isn't really affordable if you have to replace all the stock heads when you buy the set. Rockstar Custom heads, with batter side heads of Dupont Mylar and ring mufflers on the bass drum heads, ensure a great sound right out of the box.

The combination of Rockstar's great shells, top quality heads, and our high tech Accu-Tune hoops provides a killer bass drum sound that rivals kits costing many times as much.

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$5.00 in Canada) to:
Tama dept. MDD65, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Ave., Lachine, Quebec H8T 2P1.

Yamaha: Toms and bass drums had good balance of projection and control, with good tonality. The bass drum (with a 6" hole in the front head) was punchy, with moderate depth.

Decisions, Decisions

Before we summarize our survey results, it bears mentioning again that the overall quality level of *all* of the kits we examined is significantly better than that of many professional-level kits less than a generation ago. Of course, the existence of a higher quality standard justifies closer scrutiny—and perhaps higher expectations, as well.

We considered each of the kits from four major standpoints (which we believe to be the major selling points of drumsets in this genre): overall sound quality, construction quality/functional features, appearance, and value for price. We tried to balance our judgements between those standpoints fairly equally. However, it's entirely possible that different consumers would attach greater weight to one or another of them. For example, a young player might under-



An excellent pedal (with a handy side-mounted clamp adjustment) and an eye-catching satin covering distinguish the Premier APK kit.

standably be most attracted to the *look* of a kit, simply because he or she has not yet been trained to appreciate the nuances of sound creation or the value of a memory lock. On the other hand, semi-pros playing weekend club gigs might be more concerned with shell and hardware construction and head selection. Bear your own priorities in mind when considering our conclusions. And those conclusions are:

With its high-quality heads and *Acousticon*

shells, the Remo *Bravo* kit *sounds* quite good. But we found quality-control problems and poor design elements that need improvement. Additionally, although at \$1,050 it's the lowest-priced kit in our group, the fact that there is no hardware offered makes that low price misleading.

The Sonor *Force* kit comes with twin-ply heads and good credentials. But it suffers from over-engineering in some areas and rather surprising (for Sonor) under-engineering in others. Its overall drum sound is good, but wobbly tom mounts, memory locks that can't be locked, and oversized stands that can create positioning and carrying problems reduce the kit's appeal. So, too, does its \$1,255 price tag, given the fact that the hardware package does not come with the kit, but is a \$305 option.

The Ludwig *Rocker* offers straight-ahead features in terms of appearance, hardware design, etc. Like most of its compatriots in our survey, its sound could be improved with better heads. It's also a little heavy. But otherwise, its quality of construction and \$1,295 price tag make it a respectable

TO HEAR THE DIVERSITY OF **Bill Bruford...**

...Listen to "If Summer Had Its Ghosts," Bill Bruford's latest release with jazz titans Ralph Towner on guitar and Eddie Gomez on bass.

TO HEAR THE DIVERSITY OF THE **Iron Cobra...**

...Listen to Bill Bruford's Bill uses the versatile Iron Cobra on every kind of work, whether it requires the subtle shadings of "If Summer Had Its Ghosts"... or the hard hitting, high volume bass drumming of King Crimson.



If Summer Had Its Ghosts, now available from
Discipline Records mail order: 1-213-937-3194
E-Mail: PassProd@aol.com

For a full color Tama Drum & Hardware catalog, send \$3.00 (\$5.00 in Canada) to: Tama Dept. MD066, Box 886, Bensalem, PA 19020 or Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Avenue, Lachine, Quebec, H8T-2F1.



player in this field.

The Mapex *Mars* kit looks great, features compact stands, and is generally well-made and appointed. But it suffers drastically in the sound department due to its heads. A buyer would really need to replace them immediately in order to make this kit realize its potential. (If Mapex would only do that in the first place, the *Mars* kit could become a real contender, worth every penny of its \$1,300 price tag.)

Pearl's *Export* is the best-selling drumkit in the world, and it's easy to see why. The quality of its construction, the solidity and features of its stands and pedals, and the overall quality of its sound are all excellent, and at \$1,199 it's priced to move. Our only real problem was with the bass drum, which we just couldn't seem to get a low pitch out of with the heads supplied. Some attention to this idiosyncrasy (in the area of drumhead selection) would enhance the appeal of this already popular kit.

At \$1,295 the Premier *APK* offers a nice combination of big sound and totally cool appearance (with the added bonus of one of the nicest bass drum pedals we've played




Yamaha's *Stage Custom* features high-end rack-tom mounts and our survey's only lacquer finish.

on any kit, let alone an entry-level one). Premier's white satin finish is eye-catching, their chrome plating is the best in the business, and their 5½x14 snare sets itself apart from the others in this field with the potential to be a real killer. (We'd suggest losing the heavy-duty dotted head, though.)

OUR INVENTORY IS
HUGE
OUR PRICES ARE
LOW
YOUR SATISFACTION IS
GUARANTEED
L&M
MUSIC
www.lmmusic.com
423-894-8289
Call Operator For Toll Free Number
6228 Airpark Drive, Chattanooga, TN 37421

A photograph of Bill Bruford, a well-known drummer, sitting on the floor next to a large, complex drum pedal. He is wearing a black t-shirt and jeans, looking directly at the camera. The pedal is a Zildjian Iron Cobra HP90P Power Glide, featuring a large, adjustable footboard and a complex mechanical system for power and glide. The background is a simple, dark setting.

BILL BRUFORD
Iron Cobra
The HP90P Power Glide





"NEVERLAND"

THE BRAND NEW
STUDIO ALBUM FROM
THE ORIGINAL LINE-UP!

"★★★★ 1/2...
ABSOLUTELY ROCKS..."

-Guitar World

PRODUCED BY RON NEVISON
ON CD'S AND CASSETTES



SONY MUSIC

SONY, Legacy, Inc. & Reg. U.S. Pat. & Tm. Off. Music Registration /
© 1997 Sony Music Entertainment Inc.

Order Toll Free 24 Hours
A Day, 7 Days A Week
1-800-221-8180

Also outstanding in the visual department is the Yamaha *Stage Custom*, which offers a very professional, classy-looking lacquer finish that any working drummer could be proud to sit behind. Add to that a fine overall drum sound (if a bit controlled for some tastes), excellent quality of construction, a wonderful tom-mount design imported from Yamaha's high-end lines, yet another absolutely *terrific* bass drum pedal, and a very appealing \$1,130 price tag, and you've got an excellent combination.

Our consensus favorite is the Tama *Rockstar*. It comes fitted with professional-quality heads that give it a terrific overall drum sound. The self-muffling bass drum heads especially provide what was far and away the biggest and best bass drum sound in our test group. The *Accu-Tune* hoops, with their recessed "ears" for the tension rods and their sleek black color, are hip from both sound and pack-up-convenience standpoints. The tom-mount design (from Tama's *Starclassic* series) offers exceptional flexibility and versatility—and just *looks* cool, too. As with all of the kits,



Accu-Tune composite hoops, an outstanding tom-mount design, subtle logo badges placed beneath the mounting brackets, and a killer bass drum sound provided by high-quality heads all combine to make Tama's *Rockstar* our survey leader.

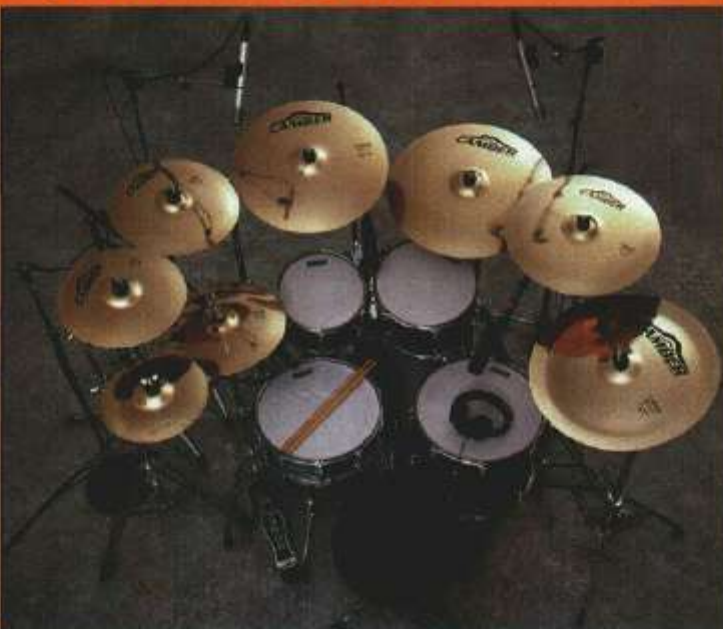
we'd still like to see a second cymbal stand, but other than that, at \$1,250 the *Rockstar* is a standout value.



GOLD RUSH

After 27 years of cymbal making experience, you can be sure that the CAMBER CYMBAL COMPANY understands the needs of drummers from all playing styles and levels. With this in mind, Camber has developed the new, highly-versatile 8000 GOLD-SERIES. These attractive cymbals are made from a durable Phosphor/Bronze alloy and are hand-polished to a "Brilliant" finish creating a golden shine and a more focused frequency range. The control and definition of the smooth, mid-range tone is the valuable result found in this "gold". Choose from the full line of 8000 GOLD cymbals - from splashes to chinas - that perform ideally in studio situations as well as live. Camber has cymbals for all levels of performance from the entire full lines of 4000, 6000 and 8000 series. You won't believe the rush you'll feel every time you play them!

Contact Camber for a free catalogue or see your local music dealer.



C
A
M
B
E
R

Camber Cymbal Co.
630 Las Gallinas Ave. Suite #215
San Rafael California
94903 USA
E-mail: Camber@aol.com

CAMBER
Made in Canada

carter beauford

under the table and drumming

Carter Beauford was voted the #1 "Up and Coming Drummer" in 1996's *Modern Drummer's* Reader's Poll. The following year, he shot straight to the top of the "Best Pop/Mainstream Rock" category. On this new DCI Music Video box set from Warner Bros. Publications, he shows you why.

Carter performs along with the rhythm tracks from six great Dave Matthews Band songs: "Ants Marching," "Satellite," "#41," "Lie in Our Graves," "Tripping Billies," and "Say Goodbye." In each piece, he employs a style which combines a dynamic and vigorous approach with a rock-solid groove.

Topics which Carter touches on include left hand lead/open-hand approach, fills, double bass drums, drum set and cymbal setup, time feel, background and influences, the early days of the Dave Matthews Band, and more.

These tapes also feature previously unreleased live footage of the Dave Matthews Band.

Classic videos by a world class drummer.



DCI
MUSIC VIDEO

We Set the Standard
A Warner Bros. Publications
Company



NOTE SERVICE MUSIC 1-800-628-1528 Dept. MD018

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MD018, PO Box 4340, Miami, FL 33014
FL residents add applicable sales tax.
In US add \$5/order shipping & handling.

IN CANADA
call 800-655-8863

IN EUROPE
call 44-181-559-0577

VISA AND MASTERCARD ACCEPTED

FOREIGN ORDERS
add \$12 for first item, \$5/per item thereafter.
Customer is responsible for all local importation fees/taxes.
Do not send cash. Payment must accompany
order and must be in U.S. funds.

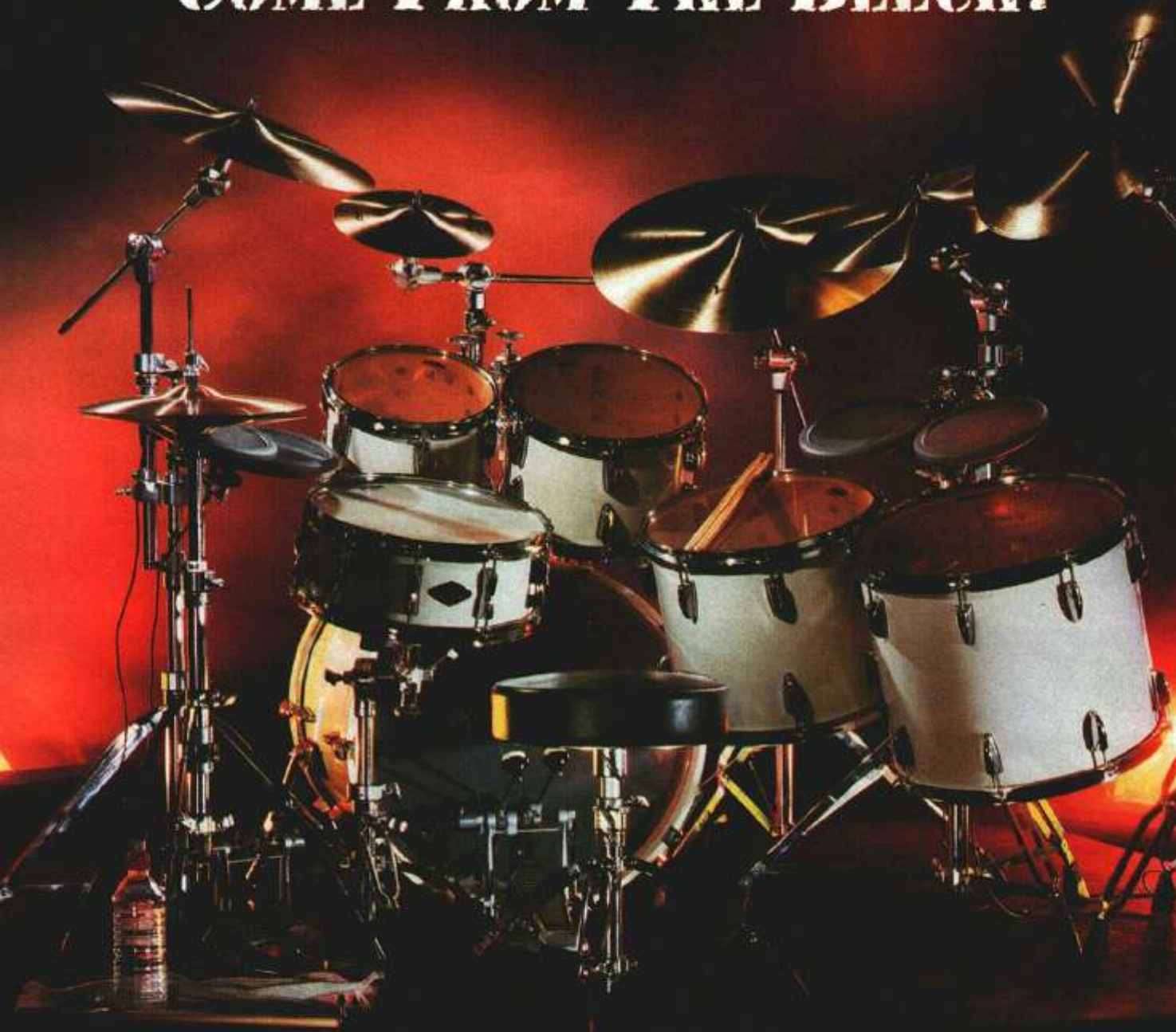
NOTE
service music

Name _____ Country _____
Address _____ Apt. # _____
City _____ State _____ Zip _____
☐ Visa ☐ MC Card # _____ Exp. _____
Signature _____ Phone # _____

Qty. **carter beauford 2-video box set**
(VH0375)

Total
@ \$59.95 _____
Sales Tax _____
Shipping _____
Total Due _____

**THERE'S A NEW WAVE IN
DRUMS THAT COULD ONLY
COME FROM THE BEECH.**





YAMAHA
Beech Custom

MADE IN JAPAN

You can't tell by looking at it, but this

is an entirely new kind of drum set with

an entirely new kind of sound. The Yamaha Beech Custom™

sports a 100% Beech wood shell that creates a centered,

punchy tone ideal for live performance. ➡ The

Beech Custom also features the exclusive Yamaha

YESS mount system, used for years on our classic

Recording Custom™ and Maple Custom™ series.

It provides minimum mount-to-shell contact to

increase drum resonance. ➡ And then there's

the exclusive Yamaha Air-Seal-System™ of shell

manufacturing that produces the most consistent

shell on the market. ➡ Finally, there's the price:

a 5-piece set starts at only \$2800 (suggested retail)!

With its unique sound, power and price, plus six high-

gloss finishes to choose from, the Beech Custom is bound

to become another Yamaha legend and once again set the

standard for the drum industry. So why not make your next gig

a day at the Beech.

YAMAHA®



DAVID GARIBALDI
(Mickey Hart's Planet Drum)

"I used them on the recent Planet Drum tour. I found that they had some of the warmth of the Maple Custom and some of the attack of the Recording Custom. They are the best of both worlds."



GERRY BROWN
(Stevie Wonder)

"I truly love the Yamaha Beech. The quality of the finishes are amazing. I play them wide open. These drums breathe."



MARK WALKER
(Caribbean Jazz Project)

"Yamaha's Beech Custom drums allow me to focus on the music. With the best features of Birch and Maple, this instrument has a distinctly different sound which responds beautifully at all the dynamic levels and fits any musical context."



SONNY EMORY
(Earth, Wind & Fire)

"Yamaha Beech Custom drums have a profound and distinct sound. It is truly a pleasure to play such a worldly and excellent drum."



HERB SHUCHER
(Randy Travis)

"These drums are warm and sustaining with a rich round tone. People that have heard these drums all say the same thing. 'They sound great.'"

Abe Laboriel Jr.

Heir Apparent

by Robyn Flans

photos by Alex Solca

A couple of years ago, when Abe Laboriel Jr. and I got together for our first *MD* interview, he was in a state of turmoil. Pegged as the newest studio "yo-cat," Laboriel struggled with the concept of gigs vs. art. He was only twenty-six, but he already knew more than most seasoned veterans.

Laboriel gained first-hand experience with the music industry's ups and downs as he watched his father, Abe Laboriel Sr., work his way up the ladder to become one of LA's top studio bassists. By age four, Abe Jr. was playing drums; by ten he was taking lessons with Alex Acuna. He also grew up with the unique opportunity to attend sessions with his father, getting to watch such drumming influences as Jeff Porcaro, Jim Keltner, Vinnie Colaiuta, and Steve Gadd.

granted a full four-year scholarship to Berklee College of Music.

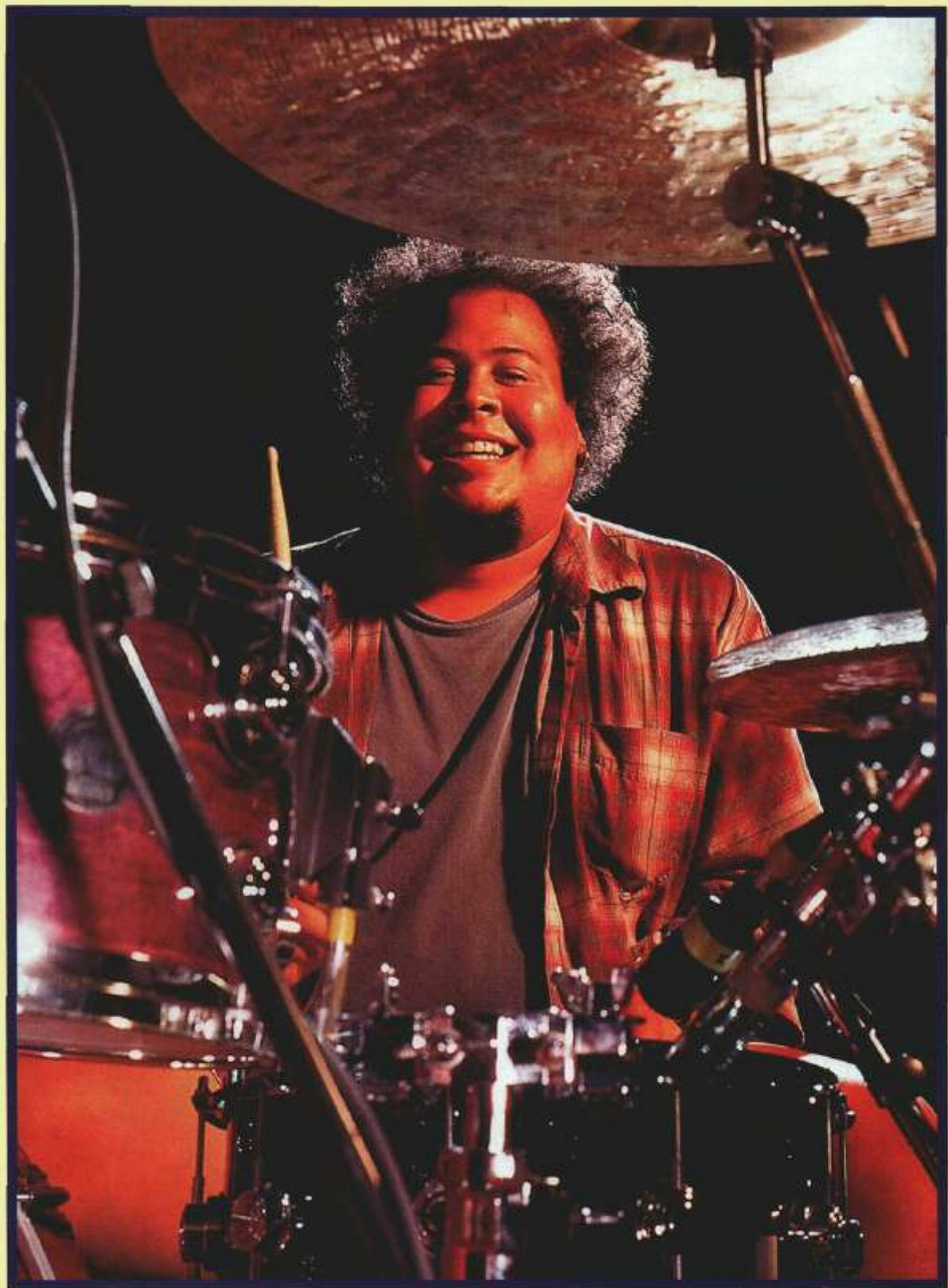
Abe's professional career got going fast; early on he recorded with artists like Dianne Reeves, Justo Almaro, Ricardo Silveira, the Winans, and his father. Most recently he has worked with such notables as Seal, Jeff Beck, Hanson, Scritti Politti, Jonatha Brooke & the Story, k.d. lang, and his own band, Chocolate Genius.

Recently, the young drumming star reached a clear understanding that his passion lies in album projects, where he can enjoy full musical involvement, rather than as a hired gun, where everyone is watching the clock. Also, growth and maturation have made Laboriel a little more tolerant of the politics that accompany the business. But Abe's still somewhat uncomfortable with the

attention and expectation that comes along with

the high-profile reputation he has. When you tell him that several musicians have compared his feel to Jeff Porcaro's, his hand immediately goes to his heart—he's left speechless. And in an attempt to diffuse the compliment with a laugh, he cries out, "I'm not worthy, I'm not worthy."

During Abe's junior year in high school he attended Dick Grove School of Music, where he studied with noted educator Peter Donald. By the time he was a senior in high school he had already been honored by the National Foundation for the Advancement of the Arts and *Down Beat* magazine. He was even



RF: There must be a lot of stress involved in being a freelance musician, never knowing when the next call may come.

AL: Thank God I've been working consistently during the past year. I took two weeks off last July for a vacation, but other than that I've been constantly working. I got a call to go on the road with this French singer, Mylene Farmer. I did the audition, the money was cool, and I thought, okay. It was a pretty big band, and we rehearsed here for a month. Then we went over to France and set up in a stadium to finish the production rehearsals. We were on a stage the size of the Rolling Stones', with huge video screens. It turns out that she's the equivalent of Madonna over there. I had no clue as to who this woman was. I just thought she was nice. It turns out that we played in front of 50,000 people every night for two months in France.

RF: What did you get out of that experience?

AL: It was neat to be in front of a big crowd of people like that. The only other time I experienced something like that was when I went on the road with Seal and we opened for the Stones, which was very cool.

RF: How did the Seal gig come about?

AL: I had been working with Steve Vai, but after that I was sitting around. I had started a band called the Raging Honkys with Mike and Ted Landau, but it wasn't a constant thing. I was talking on the phone with my girlfriend, going, "What's going to happen? I don't know where the next

paycheck is going to come from." All of a sudden, my call-waiting beeped. I clicked over and heard this English accent, "Is Abe there?" "Yes, who is this?" "This is Seal." "You mean like the guy whose records I have and who I think is really talented?" "I guess so—I hope so." "Hang on," I clicked back over, "Gotta go, honey, Seal is on the phone."

I did the gig for a couple of months, but then some money crap started happening, so I let it go after a while. But it was great to play for all those people who were waiting for the Stones, and they actually weren't throwing stuff at us. So when I did this French tour, it was fun to be the featured artist, playing in front of all those people with the full production. I was on a riser that moved around, with all these lights all over the place.

RF: With the large arenas, were there new factors that had to enter into your playing?

AL: I never really had to go through an adjustment, because I hit hard anyway and I am very animated when I play. My dad always said that when performing in front of a crowd—small or large—you have to pretend that half the audience is blind and the other half is deaf. You have to reach all of those people—visually and sonically. So I've always played in a sort of fluid, weird, up high kind of way.

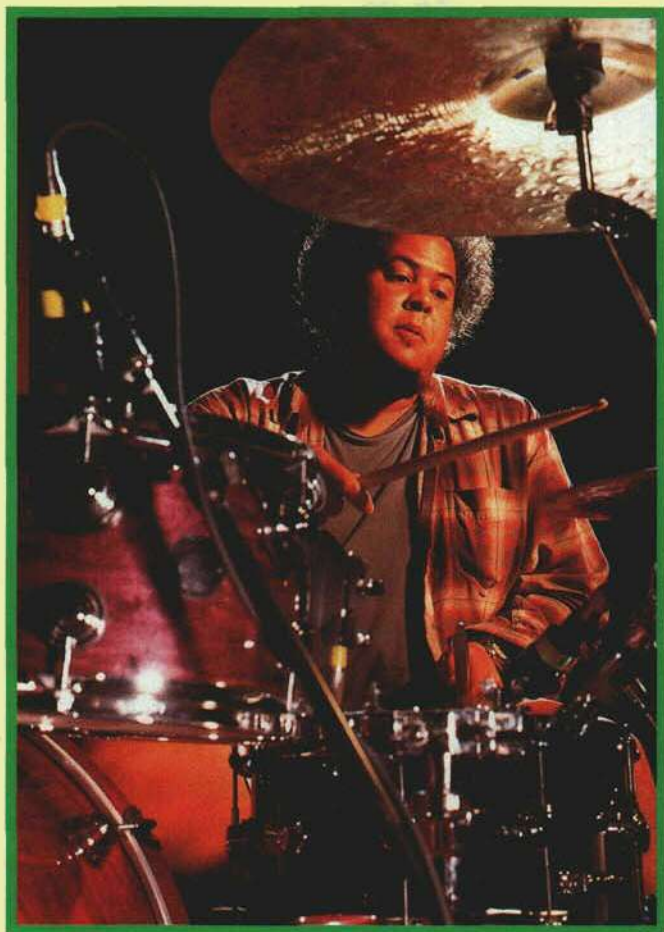
So then I went straight from France to New York and did a record with Jonatha Brooke & the Story. I had done a record with her the previous year, so it was



like everybody getting back together and going for it again. She's a wonderful singer-songwriter who writes great, intelligent songs.

I ended up flying home Christmas day, went straight to my folks' house, and was barely standing up. I had a week for the holidays, and then in January I got a call from Steve Lukather asking me to come jam with Jeff

Beck. I said, "Okay, when?" We started playing and it was really great, and we decided we were going to do a record, with Pino Palladino on bass. Luke and Jeff had written a bunch of stuff, Luke was producing, and we went and played for three weeks. We recorded about ten or eleven songs, and then Jeff got sick and had to go home. They're just finishing up the guitar



"The main thing is, when I play, I never listen to the drums. I listen to the music."



tracks now. But that started off the year in a cool way. Then while I was doing that, I got a call to do k.d. lang's record, and I was really excited because she's amazing.

RF: How was the k.d. lang experience a creative one?

AL: When we first got into the studio, we didn't rehearse any of the songs. She gave us a tape of all these old cover songs she really enjoyed—some from the '40s—plus some that people had written for her for this record. We approached each song as if we had written it as a band. It was really neat. I had all these drums around me, different sizes, and we broke every song down to its barest form. I did a lot of brush work, and there were some songs where I just played mallets and a cymbal and maybe overdubbed the pulse later.

Junior's Kit



Drumset: DW

- A.** 7x14 Craviotto solid-shell snare (black finish)
- B.** 11x15 tom (green finish)
- C.** 8x12 tom (purple finish)
- D.** 14x18 tom (blue finish)
- E.** 18x26 bass drum (red finish)

Cymbals: Paiste

- 1.** 14" *Vision* hi-hats (or two 18" *Paiste Powercrashes* used as hats)
- 2.** 20" *Paiste Dry Crisp* ride
- 3.** 22" *Paiste Full* ride
- 4.** 19" *Paiste Power* crash

Hardware: All DW, including their *Delta* hi-hat stand and *Accelerator* double pedal.

Heads: Remo coated CS on snare batter, clear *Emperors* on tops of toms with clear *Ambassadors* on bottoms, *Powerstroke 3* with Falam pad on bass drum batter with *Ambassador* on front

Sticks: Regal Tip 2B model

It was the type of situation where I could say, "You know what? I think we should only do this chorus once and end the song right after that. It'll be a minute and a half song, but it will be really cool." Nobody stifled anything, which is why I'm really excited about doing her tour. It's everybody who did the record, and we finally get to play these tunes for a while.

RF: You've also been recording with your band, *Chocolate Genius*.

AL: *Chocolate Genius* started out as a jam band with me and Curt Bisquera switching off between bass and drums, which is something I think is important—being able to be absolutely creative and not have to just be the drummer. The band is

basically the singer's thing, but we all wrote everything and produced it ourselves. It started out being just a rowdy jam thing, and it's ended up being this vibey, acoustic-oriented record with a lot of ambient stuff, but with nice, slow, mellow pulses.

The record started off with all of us out here—Curt, a guitar player named Greg Arreguin, who played with Seal, and a keyboard player named Jamie



Focus On The Most Important Musician On Stage.



Take Control of Your Sound—and Say Goodbye to Wedges—with the New Shure Personal Stereo Monitor

Let's face it. The band needs you. And to sound your best, you need the new, full-featured Shure PSM™ 600 Personal Stereo Monitor. •The PSM 600 uses advanced technology and tiny earpieces to do what large, bulky floor wedge monitors can't: Give you total control of the mix you hear on stage. •You can choose a full, rich stereo mix. Or, to create your own personal mix, use Shure's innovative MixMode™ circuitry. MixMode allows you

to raise or lower your mix level at will, relative to the others in the band. •The sound is full, clear and consistent. And the price, in wired or UHF wireless configurations, is thousands less than most competitive systems. •Start taking control of your sound. To learn more about the PSM 600, call 1-800-25-SHURE. In Europe, call 49-7131-72140. Outside Europe and the U.S., call 847-866-2200.

SHURETHE SOUND OF PROFESSIONALS. WORLDWIDE.

www.shure.com

Muhoherac, who also played with Seal. Then everybody started getting busy, except for me and the singer. So we ended up doing what we could and then we went to New York to finish it with a couple of guys out there, John Medeski and Chris Wood from that very cool organ trio, Medeski, Martin & Wood, plus a guitar player named Marc Ribot.

I co-wrote a bunch of songs and demoed them by playing bass, guitar, and piano,

"The intellectual side of music is not something I enjoy anymore. It's definitely moved from my head to my heart."

which is what I really love to do—to write and not feel limited. On the record I'm playing 50% bass and 50% drums, plus guitar on three or four songs, which is the kind of creativity I was missing before.

I was being called for sessions to show up and be told what to do—and then be stifled. It was getting frustrating, but it's gotten better. Little by little, people are trusting me a little more and allowing me to contribute, but that had to come from *me* trusting *them* more.

RF: Growing up in your household, did you and your dad jam?

AL: It was amazing. I was around music all the time. When I was in my mom's belly, she tells me she and my dad went to see Bill Evans, and whenever the music started, I would be kicking, and when the music stopped, I stopped. From the time I was eighteen months, I was beating on pots and pans with wooden spoons with headphones on. When I was four, I got a drumset and basically my dad would come in and either play with me or show me something. It was like that from the beginning.

I would go with him to jam sessions. My dad has tapes he still listens to of the two of us jamming. It's really neat. He was so supportive and so loving and taught me so much. There were times he would come in and say, "Play something," and I'd play a simple groove. He'd listen for a while, and

Joey Waronker, Beck

Paul Wertico, Pat Metheny

Rayford Griffin, Jean Luc Ponty

Abe Laboriel Jr., kd lang

Will Kennedy, Yellowjackets

SOUND FORMULA

PAiSte

Individuality

—it's a matter of choice

Individuality — it's what great musicians strive for and what sets them apart from the rest. To allow you to accomplish your individuality, we created our patented "Sound Alloy", the only bronze formula ever developed specifically for cymbals. To date, we have used it to create the "Signature", the "Traditionals" and the "Sound Formula". The incredible sound potential of our "Sound Alloy" lets us infuse basic Sound Formula models with fresh, contemporary and sophisticated sound character and allows us to create innovative and unusual sounds. The result: beautiful, powerful, brilliant crashes, well defined, musical rides, hi-hats that cut through anything, effect sounds that will knock your socks off. Just listen to players like Joey Waronker create musical surprises with his Flanger Bell, or Paul Wertico give the impression of a shimmering brook with his Flat Ride, or Will Kennedy punctuate the phrase with his Crystal Crashes. In fact, many of our top artists from diverse musical styles select Sound Formula models for their setups. Isn't it time for your hidden, creative side to surface, too?

Sound Formula — innovative sound, superb quality, legendary Paiste consistency, traditionally hand crafted for creative players.

PAiSte
CYMBALS SOUNDS GONGS

Call 800.472-4783 or write for free literature.
Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA. Internet: info@paiste.com.



Presents

Legendary Funkadelified

Free-Form

Congafying

Clave-Groovalicious

Vintage Contemporary

Post-Bop

Percussion Instruction Just for You .

VIDEO MADNESS

The History of Songo

Changuito (José Luis Quintana)
(VH0277) \$39.95

Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums

Lincoln Goines and Robbie Ameen
(VH0255) \$39.95

One on One

Giovanni Hidalgo
(VH0282) \$39.95

Jazz Legend

Gene Krupa
(VH0129) \$39.95

Legends of Jazz Drumming, Part One: 1920-1950

(VH0248) \$39.95

Legends of Jazz Drumming, Part Two: 1950-1970

(VH0249) \$39.95

BOOK AND CD SETS

The Funky Beat

by David Garibaldi
(MMBK0066CD) \$24.95

Give the Drummers Some!

(The Great Drummers of R&B, Funk & Soul)
by Jim Payne
(MMBK0068CD) \$29.95

The Funkmasters: The Great James Brown Rhythm Sections 1960-1973

(For Guitar, Bass and Drums)
by Allan "Dr. Licks" Slutsky and
Chuck Silverman
(MMBK0061CD) \$29.95

New Orleans Jazz and Second Line Drumming

by Herlin Riley, Johnny Vidacovich
(MMBK0043CD) \$24.95

The Art of Bop Drumming

by John Riley, edited by Dan Thress
(MMBK0056CD) \$24.95

Beyond Bop Drumming

by John Riley
(MMBK0070CD) \$24.95



All things music...to all people

NOTE SERVICE MUSIC 1-800-628-1528 Dept. MDD71

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MDD71, PO Box 4340, Miami, FL 33014
FL residents add applicable sales tax.
In US add \$5/order shipping & handling.

IN CANADA
call 800-655-8863

IN EUROPE
call 44-181-550-0577

VISA AND MASTERCARD ACCEPTED

FOREIGN ORDERS

add \$12 for first item, \$5 per item thereafter.
Customer is responsible for all local importation fees/taxes.
Do not send cash. Payment must accompany
order and must be in U.S. funds.

NOTE
service music

Name _____	Country _____	Qty. _____	Product# _____	Price _____
Address _____	Apt. # _____	_____	_____	_____
City _____	State _____ Zip _____	_____	_____	_____
<input type="checkbox"/> Visa <input type="checkbox"/> MC Card # _____	Exp. _____	_____	_____	Subtotal _____
Signature _____	Phone # _____	_____	_____	Sales Tax _____
		_____	_____	Shipping _____
		_____	_____	Total Due _____

after two minutes would go by he'd say, "There, that was a good bar." He always instilled the groove and where to place the beat. He would never say the negative, he just accentuated the positive, which sometimes took a long time. But now he wants to call me for everything. We're each other's biggest fans.

RF: You had the advantage of learning to play with bass. How do you feel that your father's bass playing helped your approach to the drums?

AL: The main thing is, when I play drums, I never listen to the drums. When I listen to music, I don't say, "Wow, that's a really great groove," or "That's a really great Paradiddle." I listen and say, "Wow, listen to that melody." So when I'm playing, it's the same thing. I'm trying to amplify and support an amazing moment within a section of a song. I'm not thinking, "Wow, this drum part is going to be so rad when it's done." It's more, "Listen to how that's bringing out what they're doing." I think that's really what growing up around my dad did for my playing.

RF: Can you share some of those moments in the studio, watching sessions, where you drew some of your inspiration?

AL: I was just a stupid young kid who was there to hang out with Pops and look at the drums. I was at that stage where it was, "Those are beautiful drums. Someday maybe I can have a set of beautiful drums, too." Back in that day everybody was so comfortable. They'd be in the middle of a session, and without a second thought, they'd be going to listen to the playback, and Jeff or Vinnie or whoever would say to me, "Hey, man, go sit down and play the drums. Check 'em out."

That's unbelievable for me to think of now because it's so different today, and it's sad. I wish I could do that, but there are times in sessions where I feel, "Wow, there's no way I could let anybody do that." It's a scary time for music, so that feeling of "We can do this for the rest of our lives" is gone. I'd be hanging around and they'd go, "You can sit right here during the next take." I'd get to sit there and watch Vinnie play an amazing take, and in between takes they'd be jamming on something else and going for it to vent their artistic abilities. It was amazing just to be able to sit there and ask questions. I learned so much.

Eric Kretz, Stone Temple Pilots

Danny Carey, Tool

Charlie Benante, Anthrax

Alex Van Halen, Van Halen

David Silveria, Korn

Value meets Quality

the beginning of a beautiful friendship

It used to be that finding good value in a product meant sacrificing something. That something was usually called "quality." ♦ Not satisfied with that equation, Paiste spent much of the 90's finding a better way. We call it Alpha

♦ Begun in 1991 as an innovative program to achieve pro-level sound qualities and functions at a lower cost, the 1997 Alpha has now evolved into a truly professional line of instruments. Alpha is completely hammered and lathed by hand to Paiste's demanding standards and features an expanded range of models – including models like Crystal Crash, Power Splash, Sound Edge Hi-Hat, small China's and a Flat Ride – which provide players with a richer musical palette than ever. ♦ And Paiste's commitment to providing the best value in the marketplace gives Alpha players something they'll really like – a little extra cash in their wallet.

But then, what are friends for?

PAiSte
CYMBALS SOUNDS GONGS

Call 800.472-4783 or write for free literature.
Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA. Internet: info@paiste.com.

**The biggest
thing to
happen to
bass drum
pedals since
the invention
of the spring**



**the all-new
EDP₃₀₀**

by Premier

like no other pedal you've ever played

Patents pending



After a while, when I could drive and had a car, Jeff would say, "I'm doing this session, come hang out." He'd do some warm-up thing and I'd say, "What was that? Show me that!" "Oh, man, you don't want to learn that." "No, show me that." Finally after egging him on for ten minutes, he'd kinda do it and then let me sit down and try it. I think that type of experience is what really prepared me for this work I do.

RF: How, when you're inspired by others, do you create your own identity and style?

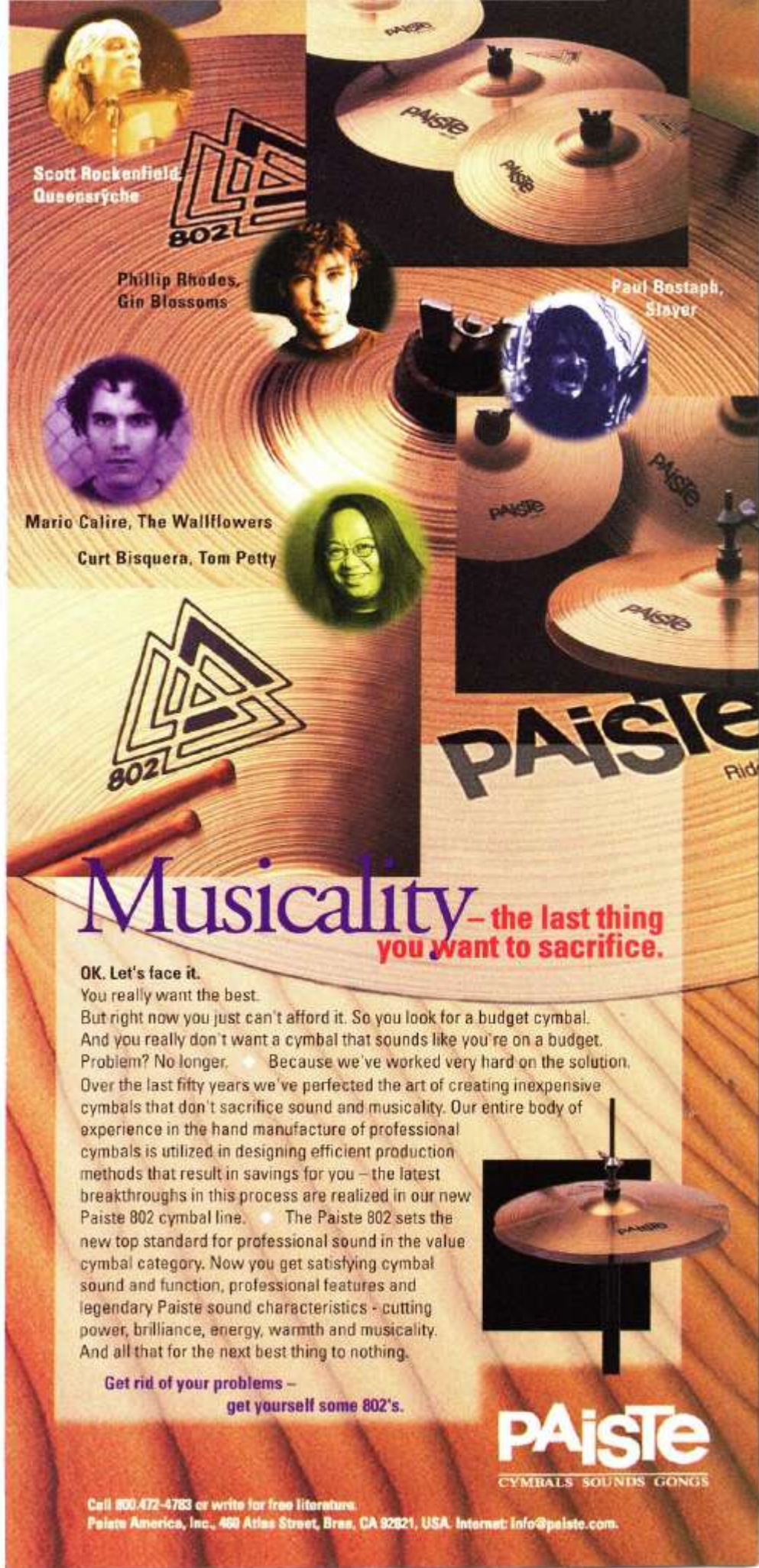
AL: I went through my phase where I listened to everything, note for note, and played along to everything note for note. I would listen to Chick Corea's Elektric Band and think, "This is the coolest stuff ever," because it's music for the sake of music. But eventually I started realizing that when music is strictly for the sake of music, it has no purpose. Okay, so you'll have an audience of musicians sitting out there, but it's really selfish, I think.

I started to realize that to develop your own sound you have to be comfortable enough with yourself to say, "That's how they did it, but this is how / would do it." I think everybody emulates something they've heard that speaks to them. My favorite moments in music are Jeff and his pocket. And then there are elements of Terry Bozzio I love, like his flurries, but they're always in moments that work. There are elements of Stewart Copeland when he was with the Police that are among my favorites. Even though his feel was more on top, it was still such a solid, driving force. My style is a combination of all those elements.

When I grew up, I took lessons and all that stuff, but really, I think most of the learning I did was sitting in my room with headphones on and playing along to records. I would sit there and think, "Why did he play it that way? I would just play it straight through."

RF: Who were you mostly playing to?

AL: The records I really started that on were by a band called Scritti Politti. Everything was programmed and sequenced on those records, so I knew the time was exact. Also, the guys who produced them really knew how to program the drums, so they felt and sounded real. I would sit and home in on that but also try to ignore it, so I was listening to myself



Scott Rockenfield, Queensrÿche

Phillip Rhodes, Gin Blossoms

Paul Bostaph, Slayer

Mario Calire, The Wallflowers

Curt Bisquera, Tom Petty

Musicality

the last thing you want to sacrifice.

OK. Let's face it.
You really want the best. But right now you just can't afford it. So you look for a budget cymbal. And you really don't want a cymbal that sounds like you're on a budget. Problem? No longer. Because we've worked very hard on the solution. Over the last fifty years we've perfected the art of creating inexpensive cymbals that don't sacrifice sound and musicality. Our entire body of experience in the hand manufacture of professional cymbals is utilized in designing efficient production methods that result in savings for you – the latest breakthroughs in this process are realized in our new Paiste 802 cymbal line. The Paiste 802 sets the new top standard for professional sound in the value cymbal category. Now you get satisfying cymbal sound and function, professional features and legendary Paiste sound characteristics – cutting power, brilliance, energy, warmth and musicality. And all that for the next best thing to nothing.

**Get rid of your problems –
get yourself some 802's.**

PAiSte
CYMRALS SOUNDS GONGS

Call 800-472-4783 or write for free literature.
Paiste America, Inc., 460 Atlas Street, Brea, CA 92621, USA. Internet: info@paiste.com.

**NOT
AVAILABLE IN
ANY RECORD
STORE**

**Get This Collector's
Edition CD FREE
When You Buy 4 Pair
of Pro-Mark Sticks!**



CHARLIE ADAMS



JIMMY DEGRASSO



DAVE LOMBARDO



HERMAN MATTHEWS



STEPHEN PERKINS



MIKE PORTNOY



Introducing Pro-Mark's Collector's Edition CD, Volume 1. Featuring six original tracks composed and performed by six Pro-Mark artists. Imagine what you'd pay for a CD like this, then forget about it. Because Pro-Mark's Collector's Edition Volume 1 isn't for sale. It's free. All you have to do is purchase any four pair of Pro-Mark drumsticks. But hurry. Supplies are limited and available only at participating retailers.

pro-mark®
Our reputation is in your hands

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025 • 713-666-2525 • HOTLINE: 1-800-233-5250

E-mail: info@promark-stix.com • WEB SITE: <http://www.promark-stix.com>

* Limited offer, while supplies last. Valid only with purchase of 4 pair of 1st quality Pro-Mark oak, hickory or maple drumsticks.

grooving, keeping good time. What's really cool is I'm doing their new record this week, their first in eight years.

RF: What are four of the most representative tracks you've done?

AL: First off, I have a qualifier—when I think of the music I played on, I never think of myself. I think about songs, really. But for the sake of your question, on the k.d. lang record, *Drag*, there's a song called "Til The Heart Caves In," which is a beautiful song written by Roy Orbison and T-Bone Burnette. I play a simple pattern that adds a lot to the song. I had a tambourine sitting on the floor tom, so every time I hit the floor tom it had a rattling ring to it. It's a fun little song.

Then there's a song called "Crumbs" from Jonatha Brooke's record, *10¢ Wings*. Again, it's a real beautiful song. It's kind of a medium-to-slow tempo with a really good groove—very laid-back. There's a little bit of a rock thing to it, as well as a little bit of a funk thing.

On my dad's record, *Guidum*, which came out about a year ago, there's a song called "Be-Bop Drive." Another qualifier: I hate drum solos, but I love playing with my dad, and he and I trade fours on that, which is so much fun. On Doyle Bramhall's record [*Doyle Bramhall II*], there's a song I like called "Whatcha Gonna Do." It's in 3/4, and I love playing in 3/4. I used 18" hi-hats on that track, which sounded really good.

RF: What would you say are your strengths?

AL: I play for the song. I don't really think about what I'm doing; I think about what everybody *else* is doing. I love playing with vocalists, and I like being a part of the interplay between everybody.

RF: Weaknesses?

AL: I tend to get overzealous; I like to do too much—make suggestions for other instruments. I want to play everything. I want to do everybody's job, and sometimes I get a little too involved, which can be a mistake. I get very attached to everything I work on, which can be a strength as well as a weakness.

RF: What has been the toughest lesson you've had to learn?

AL: I think the toughest lesson is learning to be patient, waiting for work and for something to happen. There were a couple of times where I almost went nuts from sitting around, twiddling my thumbs, and drinking a little too much red wine at night, going, "What is going on?"

RF: Why do you think that was happening?

AL: I really think it was a lesson I had to learn, which was what to do with my free time. I bought a guitar and started playing. I had messed around with my father's basses, but I knew that guitar was an instrument that interested me. I had taken keyboard classes in school, but I didn't have a connection with it when I wrote.

I started strumming on a guitar and taught myself how to play a little bit. I started writing songs. To me, drumming was never something I practiced. Sure, when I was growing up I had lessons, but I really had fun with it when I was playing along to music or playing with people. When I got back here after college, I didn't know anybody to play with, so playing guitar was neat because it gave me another outlet. That was an important life lesson, and definitely one of the most difficult.

I think that the issue of "time"—not working—was something I had to be comfortable with so that when the calls *did* start coming in, I knew how to appreciate and handle them. It really taught me

"Traps" the drum wonder . . .

"The World's Greatest Drummer"

A Legend . . .



. . . Coming January 1998 NAMM in Los Angeles

Slingerland Drum Company, Dept. BR-01

741 Massman Drive • Nashville, Tennessee • 37210 U. S. A.

800-444-2766 ext. 122 • Fax: 888-840-9286

www.slingerland.com



**Third
Annual
DRUM
DAZE**

A hypnotic bombardment
of drums and percussion

Sunday, February 22, 1998

**The Riffe Center's Capitol Theater
Columbus, Ohio**

DRUM DAZE is a full day of clinics and
performances featuring drumming greats.
This year's artists will include
Horacio Hernandez and more!

Past **DRUM DAZE** featured such great artists as:

- | | | |
|-----------------|-------------------------|---------------|
| • Alex Acuna | • David Garibaldi | • Steve Smith |
| • Virgil Donati | • Gali Sánchez | • Dave Weckl |
| • Peter Erskine | • Marvin "Smitty" Smith | |

Call 1-800-775-PERC for complete details.

CHOOSE **DIXON** FIRST

Gig after Gig, Week after week, year after year you can always count on Dixon hardware to hold up to the most rigorous abuse. From the heavily plated Chrome finish to the thick rubber feet, Dixon drum hardware is designed from the ground up with the drummer in mind. And what drummer goes easy on their kit? Through years of setup and teardown, Dixon stands the test of time. Time and time again!



Secure Joints Lock moving parts in place



High Gloss durable Chrome finish



Attention to Detail and craftsmanship give consistency to the entire line.



New ideas have always put Dixon out in front.

For more info about DIXON percussion products and your closest dealer, E-Mail us at dixon@davitt-hanser.com or write us at 4940 Delhi Pike Cincinnati, OH 45238



Saturday 1/10
Setup 9:30pm
Teardown 2:00a
Friday 1/16
Setup 9:30pm
Teardown 2:00a
Saturday 1/17
Setup 2:30pm
Teardown 4:00p
Saturday 1/17
Setup 9:30pm
Teardown 2:00a
Thursday 1/22
Setup 9:30pm
Teardown 1:00a
Friday 1/23
Setup 9:30pm
Teardown 2:00a
Saturday 1/24
Setup 9:30pm
Teardown 2:00a
Tuesday 1/26
Setup 8:30pm
Teardown 12:00
Thursday 1/28
Setup 9:30pm
Teardown 1:00a
Friday 1/29
Setup 9:30pm
Teardown 2:00a
Saturday 1/30
Setup 9:30pm
Teardown 2:00a
Friday 2/6
Setup 9:30pm
Teardown 2:00a
Saturday 2/7
Setup 9:30pm
Teardown 2:00a
Friday 2/13
Setup 9:30pm

BECAUSE **DIXON** LASTS

to not sit around, waiting for that call, but to do something to inspire myself. Now when I'm hooking up with people, I bring my guitar.

Right now I'm writing tunes for a record with Duff McKagan from Guns N' Roses. We're up at his house writing and recording. I lay down a drum track, he plays some guitar, then he says, "Hey, I really like your feel on the bass for this one." Then I go, "Dude, you're the bass player," but it's that kind of exchange that has really been inspirational.

RF: When we last talked, you had just gone through the Steve Vai experience, where he ended up having the band and the crew sleep on the bus during one of the coldest European winters on record. As I was recently rereading that article, I thought about how much self-respect you had to have to walk away from that gig. So many artists want something for nothing, and young players get so intimidated.

AL: I think a lot of people feel that I'm successful because of doors my father has opened. But I've been thinking a lot about what road I traveled and how I got to what I'm doing now. Actually, it wasn't so much that my father opened these doors. It was more that he taught me how to *handle* opening the doors, how to handle being in the situations, how to treat myself and others with respect. The people I've worked for really don't know who my dad is. What I got most out of having this wonderful father was learning how to handle these situations.

I called my dad up during the Steve Vai situation, and he told me to get on the next plane. I said, "No, I can't do that. I have to honor my commitment, although Steve has to get me out of this." Steve could have been a jerk and said, "I'm not going to get another guy in here, you're stuck," and I would have honored it because I had agreed to do it.

RF: But that was over the top, and your health was at risk.

AL: Absolutely, which is why I'm glad he got somebody in there fast. It comes down to the lessons my father taught me and watching what he's gone through—being around when the good and bad times happened. I watched my dad sit around for months during the whole bad '80s synth-bass time, going, "How do people think that sounds better than what a real instrument can do?" His experience helped me be strong in this business.

RF: What's been the toughest musical experience you've had?

AL: I was always afraid of certain sessions, like film stuff, where it's the hardcore chase scene with a ridiculous chart. Actually, I got called to do one, but thank God it was just me and Luis Conte. It was about three years ago for a TV movie with Kelsey Grammar, so it was the two of us having to read this intense chart with incredible cues.

Luckily the composer was a sweetheart who really just wanted our feel, but he also needed a certain amount of precision. He would stop the tape and go, "Okay, this section is just the next eight bars grooving in 7/8," then, "Okay, now let's try to catch that section that goes from 15/8 to 5/4. Those figures amplify the machine gun hits." We pieced it together and the finished product sounded really good.

I also played on a Bette Midler soundtrack, *It Had To Be You*, where there were five percussionists and a full orchestra. My dad was on the session. I had just done three days straight of quadruples, and this was the third-to-last session I had to do, and I was

"America's Ace Drummer Man"
"The Kid with the Heat Beat"
A Legend . . .



. . . Coming January 1998 NAMM in Los Angeles
Slingerland Drum Company, Dept. G-01
741 Massman Drive • Nashville, Tennessee • 37210 U. S. A.
800-444-2766 ext. 122 • Fax: 888-840-9286
www.slingerland.com

**We share
your dreams.**

Win a day in the ultimate recording studio

**Take the tour
at**

www.starstruckstudios.com

for details



sick. I showed up with the tissues, sniffing, water, pills. Luckily my chart just said, "samba feel." But as far as the hardcore sight-reading stuff, I'm not the guy.

RF: Yet you went to school, so you must know it.

AL: But that has to be the stuff you do regularly, and it has to be something you love to do. The intellectual side of music is not something I enjoy anymore. There was a time when I did, but it's definitely moved from my head to my heart.

RF: Do you feel your schooling was important?

AL: Yes, on many different levels. One, because I think it's important to try to understand as much of the craft of music as possible, from every angle—from the guy who is arranging for big band to the guy who is getting sounds and mixing. The first couple of years of school were a drag for me because there was a lot of stuff where I went, "I'm never going to want to do that, that's ridiculous." Now I'm kinda kicking myself for having a bit of that attitude.

RF: What do you wish you had paid more attention to?

AL: Film scoring stuff. I did take some courses and I do understand it, and put in the position, I could probably figure it out again. But I wish I had paid closer attention to the mathematical stuff.

When I was taking mixing courses, they used to test us once a week by playing pink noise. You'd have to identify, say, 15k. I think if I had really focused on that, instead of going to play with my rock band, I would have been a little better off. I also wish I had paid a little more attention to some of the general-education stuff, like history and art history, things that make you more well-rounded. Now when I go on the road, I bring books and try to inspire the life aspect of music as well.

I almost quit school after a year and a half to go on the road with Barry Manilow. I went to hang out with my dad at a Manilow session. Harvey Mason was the drummer, and he said, "Hey, man, go check out the drums," and while they were supposedly listening to the playback, they were actually listening to me play for fifteen minutes. I stopped and all of a sudden there was this applause, and I went, "Oh no!"

When they found out I was at Berklee, they asked me to put together a whole band. So I put together a group of eight guys, and they flew us all out and auditioned us as a band. They really liked it, but then they said, "You guys are all too young." The implication was that we made Barry look old, which I totally understand. We were all nineteen-year-old kids, but it was good for me and it started that whole patience lesson. And it was good that it didn't happen. It would have been a mistake if I had left school. I would have missed out on a lot of the soul-searching that I think happens in college—not only musically, but also with people, just understanding life. I'm glad I stayed.

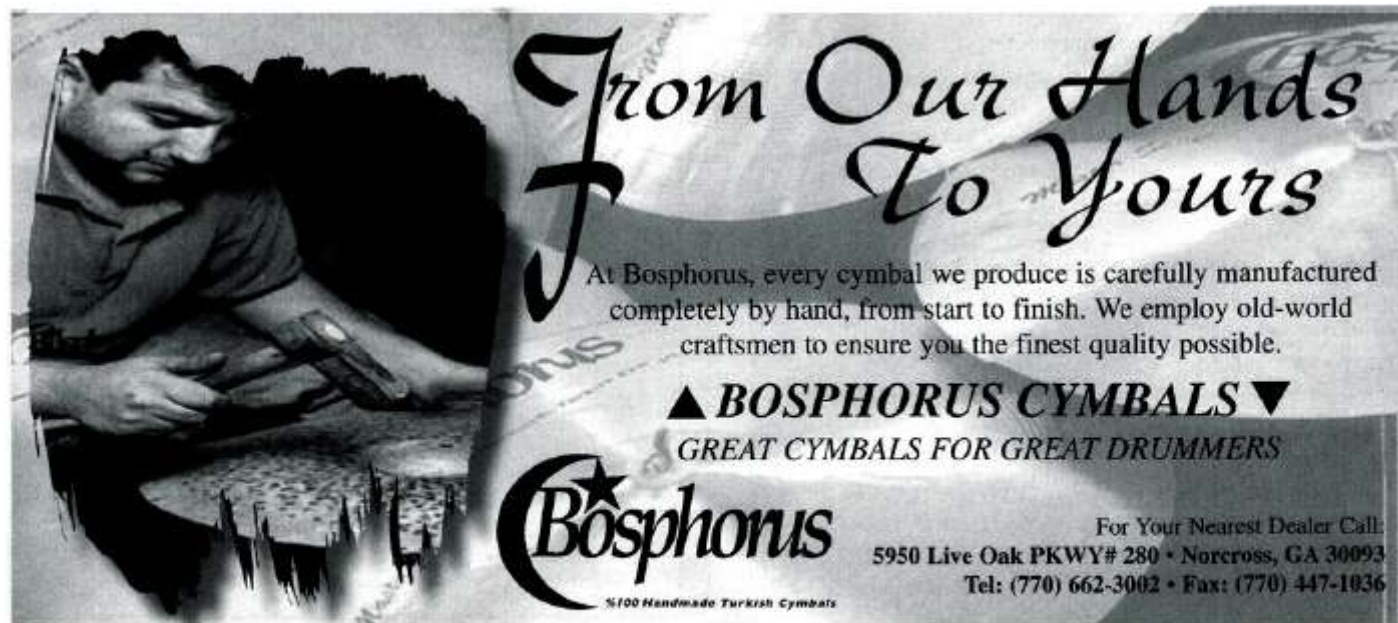
RF: What do you want now?

AL: I want the confidence of knowing that I can still do this. I don't want to have to worry about getting the next call. I've been really good about living below my means, but it would be nice to be able to stretch that a little bit. There are two things I really want to do within my lifetime, though: One is to produce a record, and the other is to make a record that is all mine. I've been writing a lot of my own stuff just for me, and I have about twenty songs to record now. I want to do it all myself—play, sing, everything. I have sung background on all the tours I've done. It's neat to be able to do that.

RF: Have you found it difficult to drum and sing at the same time?

AL: No, but it is a whole other thought process. Drumming has gotten to the point where it can be automatic—which is a good and bad thing. When I focus in on it, it's not automatic, but I can do a show where what I'm really focusing on is singing a line.

Wendy & Lisa produced the record I played on with Doyle Bramhall, and to promote the record we went out for three weeks on a little tour with him. Singing along with Wendy & Lisa with all these thick background parts helped me learn about blending and what my personality is as the person up front. I've been writing a lot, and I would love to come up front, maybe have a little trio with me playing guitar and singing. And nothing too complicated; simplicity is the theme for me.



*From Our Hands
To Yours*

At Bosphorus, every cymbal we produce is carefully manufactured completely by hand, from start to finish. We employ old-world craftsmen to ensure you the finest quality possible.

▲ **BOSPHORUS CYMBALS** ▼

GREAT CYMBALS FOR GREAT DRUMMERS

Bosphorus
500 Handmade Turkish Cymbals

For Your Nearest Dealer Call:
5950 Live Oak PKWY# 280 • Norcross, GA 30093
Tel: (770) 662-3002 • Fax: (770) 447-1036

Announcing The Latest MD Library Release...

CROSS-STICKING STUDIES

BY RON SPAGNARDI

Cross-sticking is the specialized technique of moving from drum to drum with one hand crossing over the other. It's a technique that's been applied and mastered by such great players as Buddy Rich, Louie Bellson, Joe Morello, and Ed Shaughnessy, among others.

Cross-Sticking Studies is a comprehensive, 96-page text that...

- Clears away the mystery of this visually exciting technique through a series of progressive exercises.
- Offers hundreds of dynamic cross-sticking combinations.
- Improves your overall ability to move around the drumset.
- Adds rhythmic interest and visual flair to your solo work.

Re-released under the MD banner by popular demand, **Cross-Sticking Studies** belongs in the library of every serious intermediate to advanced drummer.

"Most helpful for developing speed, flow, and facility around the drumset. Very enlightening!"

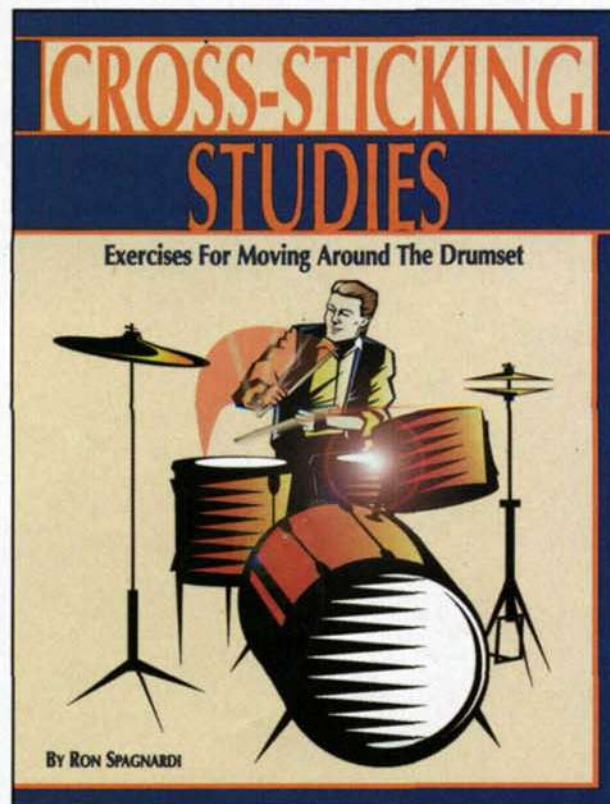
Paul Wertico

"These exercises, when mastered at different tempos, will definitely improve a student's ability to get around the drumset."

Kenny Aronoff

"An impressive compilation of exercises that guide the student on a journey, revealing the expressive and colorful possibilities of cross-stickings."

Virgil Donati



Order Your Copy Today!

Name (please print)

Address

City State Zip

☐ Payment Enclosed ☐ Visa ☐ MC ☐ Discover ☐ AmEx

Card #

Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Cross-Sticking Studies 00330377	\$12.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.		TAX	
GRAND TOTAL			

SHIPPING AND HANDLING
up to \$25.99: add \$4.50
\$26.00-\$40.99: add \$5.50
\$41.00 and up: add \$6.50

ORDER TOLL FREE

800-637-2852

M-F: 9:00am-8:00pm cst.

Sat: 9:00am-2:00pm cst.

• All checks or money orders payable in US funds only (no cash) •

MOD9



Available in Finer Music Stores

*The Secret
Is
Out!*



ENDURO

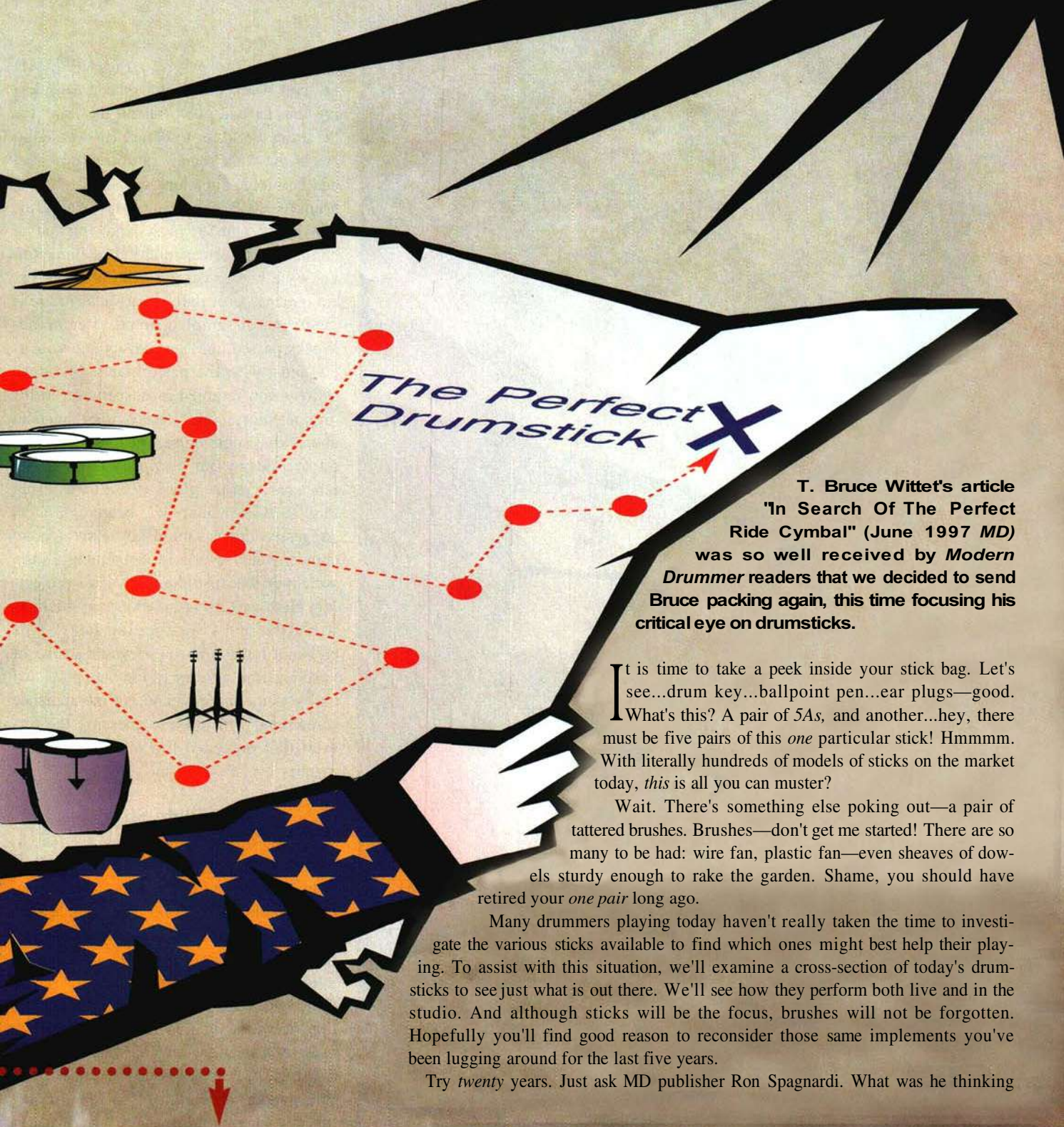
by **H/B** **HUMES & BERG**
MFG. CO., INC.

EAST CHICAGO, INDIANA 46312



Illustration by Joe Weissenburger

In Search Of The



T. Bruce Wittet's article "In Search Of The Perfect Ride Cymbal" (June 1997 MD) was so well received by *Modern Drummer* readers that we decided to send Bruce packing again, this time focusing his critical eye on drumsticks.

It is time to take a peek inside your stick bag. Let's see...drum key...ballpoint pen...ear plugs—good. What's this? A pair of 5As, and another...hey, there must be five pairs of this *one* particular stick! Hmmm. With literally hundreds of models of sticks on the market today, *this* is all you can muster?

Wait. There's something else poking out—a pair of tattered brushes. Brushes—don't get me started! There are so many to be had: wire fan, plastic fan—even sheaves of dowels sturdy enough to rake the garden. Shame, you should have retired your *one* pair long ago.

Many drummers playing today haven't really taken the time to investigate the various sticks available to find which ones might best help their playing. To assist with this situation, we'll examine a cross-section of today's drumsticks to see just what is out there. We'll see how they perform both live and in the studio. And although sticks will be the focus, brushes will not be forgotten. Hopefully you'll find good reason to reconsider those same implements you've been lugging around for the last five years.

Try *twenty* years. Just ask MD publisher Ron Spagnardi. What was he thinking

by T. Bruce Wittet

Perfect Drumstick



in the months prior to the 1997 MD Festival Weekend? Ron had been considering that he had only "talked the talk" for the drum world for too long. He decided to "walk the walk" again, performing in solo and ensemble situations with industry veterans Herb Brochstein, Don Lombardi, Roy Burns, and Vic Firth. Knowing that he had a big performance ahead of him, Ron knew he had to carefully think about his equipment—especially what sticks to use.

Spagnardi sampled brand after brand. Weeks passed, the New Jersey snow melted, and—with the performance just days away—Ron returned in desperation to his original stick, a 7A. "I was getting fanatical about what stick to use," he says. "I decided to just go out and *play*. But at the rehearsal with the guys, where I was using the 7As, Bill [Miller, *MD* Features Editor] suggested that I should go to my second choice, which was a 3A, something a little weightier, because the 7A wasn't projecting. Herb was using an enormous stick, as was Roy, and I was getting lost." This eleventh-hour turnaround was a stroke of wisdom. Ron's flurry of doubles projected easily to the last row and got the audience screaming, with no one guessing the turmoil that preceded the seamless performance.

The Right Stick

For the drummer beginning his search, the bad news is that there is no *one* perfect drumstick, due to differences in individual physiognomy. The good news is that diligent investigation will turn up *many* perfect sticks. They're not all newfangled models, either. You may be surprised to find significant variance in middle-of-the-line stalwarts such as 5As and 5Bs. Each drumstick manufacturer has come up with a distinct take on the issue—a quirky tip, a funny taper, an eighth of an inch off the top, and so on.

If you have ever entertained the thought of a custom stick order, read on. It is entirely likely that your perfect stick is available *a la carte*.

It Wasn't Always This Way

Twenty-five years ago, if we had had the drumsticks we have now, we'd have thought we'd died and gone to heaven. Back in the '70s, the splinters coming from some sticks could draw blood. And drum-

mers would roll stick after stick on a glass counter praying for something that didn't wobble along like a banana. These days, the wood has nary a blemish. The tips are fine and polished. A surgeon could perform an operation with these. Sure, there are minor inconsistencies because, after all, we are talking *wood*, right?

Whoaaaaa, pardner! Did I say "wood"? Maybe we're sliding down a hill before checking for cactus. Fair enough, wood is still the majority of the market. But we have among us fine contenders in synthetics, aluminum, and various alloys, some of which have been sticking (sorry) quietly to their work since the '60s.

hardware firm.

Many drum companies "sent out" for sticks just as Camco "sent out" for brushes. It was simply not cost-effective to tool up for the rigors of drumstick production. Workers had their hands full answering the huge demand for drumsets that Ringo had generated. To this day, many major drum companies and retailers contract experts like Vater, Cappella, and Zildjian to take care of their stick trade.

Drumstick Anatomy

A few terms of reference: The *shaft* is the part you grip. For some, a thick shaft makes good sense. Some of us have bigger

rounded at both ends. It offers a broad sound due to the greater striking surface.

Round and oval tips are more symmetrical. That is, no matter what angle you strike, a rounded surface touches down, resulting in much less timbral variation. Consistency, lightning quick movement, and seemingly brighter ride sounds are attributes of smaller versions. Oval tips plop a little more mass on drumheads and cymbals.

The above attributes are mitigated by the *taper*, where the straight profile of the stick angles (the *radius*) from the stick's *shoulder* to its neck (*throat*) and tip. If the shoulder is positioned a good distance from the

"Inevitably, that perfectly matched pair of sticks will become separated in your stick bag. Ultimately, you must reach into the darkness and come up with two playable sticks."

The Gretsch 1949 catalog listed three *Dance* models, a *Louie Bellson Dance* model, two *Concert* or *Band* models, two *Parade* models, and even heavier *Practice Sticks*. Lengths ranged from 14 7/8" to 17", and the consumer got a break by buying in quantity: 800 per pair, a dozen for \$9. Four brushes were offered "made of finest quality, rust-resisting piano wire."

By 1966, the price had doubled. Alongside the jazz signature models, Gretsch featured the new *4D Rock 'N' Roll*, "an ideal choice for today's beat whether it's Liverpool, Detroit..."

Mid-'60s Camco Drum Company catalogs offered four "Jazz" models (7A, 8A, 1A, and *PeeWee*), four "Dance and School" (2A, 3A, 5A, and 6A), four "Concert" (1A, 1B, 2B, and 5B), and three "Parade" (1S, 2S, and 3S). Nylon-tipped sticks were available on three of the above models. Camco augmented their catalog with Walberg brushes, made by the famous

mitts, you know? Imagine trying to drive a concrete nail with a small hammer, and you get the picture. Thinner shafts absorb less vibration and provide increased sensitivity. To confuse us, stick catalogs mix millimeters and inches when measuring *diameter*, but it all works out somehow.

Stick *lengths* range from about 14" for certain orchestral models to almost 18" for metal-style models. The former provide control; the latter, increased reach and volume.

The bottom end of the stick is the *butt*; the top is the *tip* or *bead*. Tip shapes fall roughly into three categories: *acorn/teardrop*, *barrel*, and *round/oval*.

Acorn or teardrop tips are distinguished by the way they meet the shaft—the former in a severe cut, the latter in a gradual curve. On a ride cymbal, they provide a range of sticking surfaces and sounds, depending on the angle of stick to cymbal.

The barrel tip is elongated and slightly

tip, then the angle is usually quite shallow: This is what is called a *long taper*. This means a skinnier neck and less wood toward the front of the stick, which promotes increased bounce. A *short taper* places the shoulder closer to the bead. Think of the relative gracefulness of a giraffe (long taper) vs. an elephant (short taper).

Generally, sticks have a single taper and radius. Bob Gatzon likes tapers so much, he put *two* of them on his namesake Regal Tip stick: "I pushed the first angle of the radius farther down the stick and created another radius just above it. When you transfer energy through two angles it's less direct. The energy becomes diffused, and far less pressure is placed on the tip of the stick."

A note about taper and bounce: Some players prefer a long taper and "bouncy" stick. But remember, *too* much bounce and the stick is playing *you*. A shorter taper

puts control back into the hands of the player and, incidentally, puts more wood into what can be a vulnerable area—the neck.

Composition

Most sticks are made of hickory, a dense wood that provides enough flex to absorb the shock of a rimshot. Hickory is used on ax handles and hammers, although drumstick hickory is taken from a different part of the tree.

Maple is a lighter, less dense wood, and has a faster feel. Today's maple sticks exceed the durability of the ubiquitous Canadian maple sticks I played as a youth. According to a Regal Tip engineer, the difference lies in the basic selection of lumber; Alan Vater attributes the longevity of his company's maple sticks to a proprietary vacuum-drying process.

Since maple is lighter, a beefier stick can be made without excessive weight. A Zildjian *Bonham* model, a real thumper in hickory, might make an orchestral percussionist very happy were it made of maple.

Oak is favored for flooring because it is

"Back in the '70s, the splinters coming from some sticks could draw blood."

rock-hard and has little flex. The arguably more brittle feel of oak drumsticks can be countered by a relaxed grip—or by the application of one of the many stick tapes or wraps.

In an attempt to synthesize the feel of wood—while substantially increasing durability—various materials have been employed: hollow aluminum, hollow aluminum filled with shock-absorbent material, other metals, mixes of plastic and wood fibers, fiberglass, and graphite. Though a couple of these models have found favor with several top players recently, synthetic sticks are not a recent phenomenon; the Rogers 1959 catalog advertised "Duralam" molded fiberglass sticks.

Plastic or nylon tips are good news for those players who wear down tips but rarely shatter sticks. However, some players feel that nylon gives a brittle sound to ride cymbals, and furthermore, feels unnatural in the hand. Those who have spurned these in the past would do well to A/B today's selection before leveling a definitive criticism.

To the finish! From Pro-Mark's *Natural* series (buck naked), to Regal Tip's glossy

The sticks that Jack built

When the jazz greats talk about music, they talk about how it feels as well as how it sounds. As a jazz player, Jack Adams (the "Jack" from Jack's Drum Shop in Boston) took this knowledge to heart when he designed and crafted these four original hand turned models shown in the photo below. Jack spent years talking and learning from the jazz drummers of the day, and knew what they wanted to play—and what they wanted to hear. The Vater family has carried out the tradition their grandfather Jack started over 40 years ago, by recreating those original models in beautiful Hard Rock Maplewood. Each of the four models creates a distinct sound on ride cymbals because each bead shape produces a unique sound that provides unlimited variables of nuance, clarity and musical delivery. *Feel and hear the difference CymbalSticks can make in your own playing, and you'll discover for yourself what Jack and the jazz greats have known for years.*



Jack Adams
Jazz Player
Stick Designer



The original hand turned models
designed and made by Jack Adams



Vater Percussion, Inc.

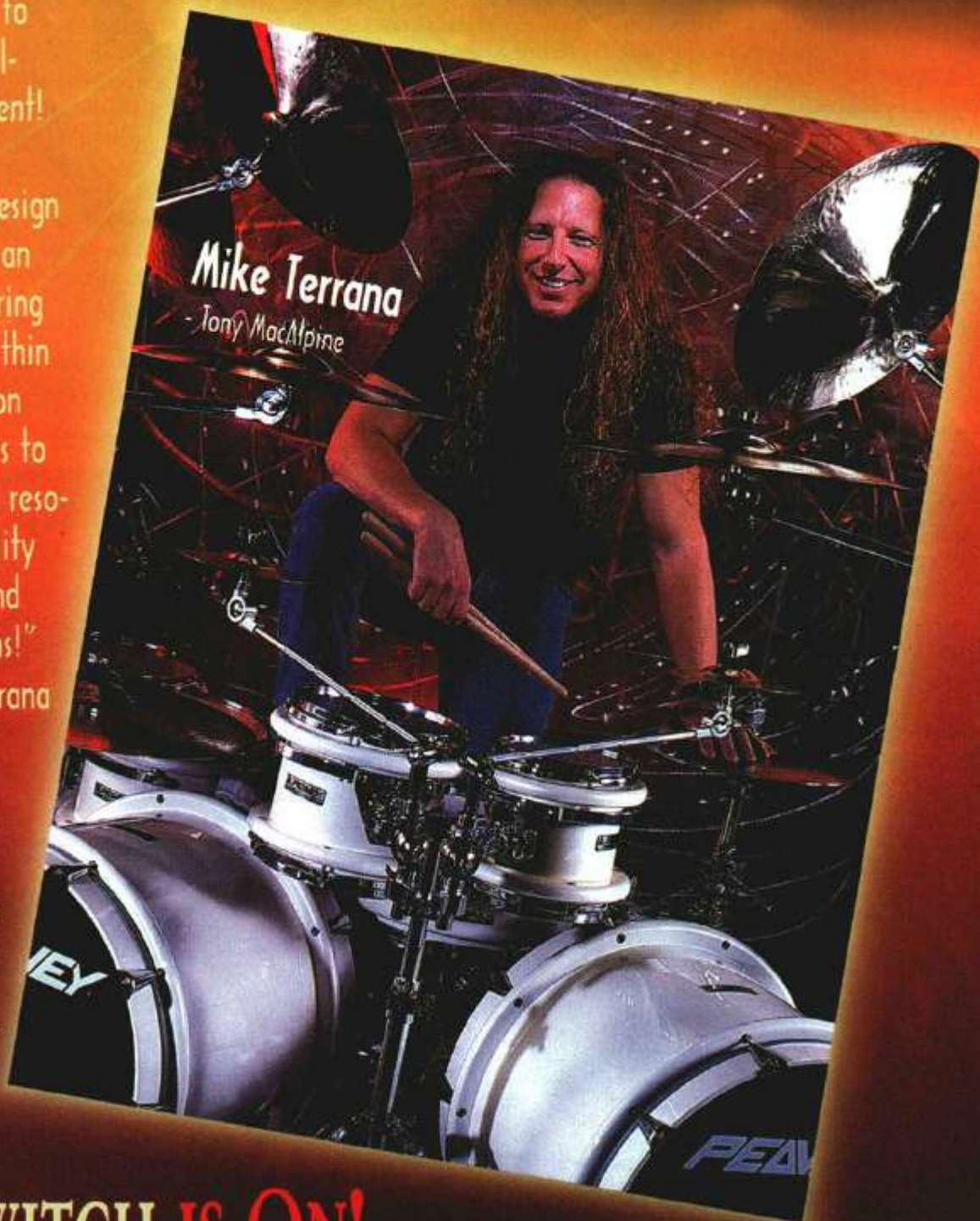
270 Centre Street, Holbrook, MA 02343
voice: 617-767-1877 fax: 617-767-0010

Don't
Imitate



innovate!

"It's a pleasure to play such a well-crafted instrument! The innovative Radial Bridge design combined with an ultra sharp bearing edge and ultra thin shell construction allow the drums to achieve a pure, resonant tonal quality for both live and studio situations!"
-Mike Terrana



Mike Terrana
- Tony MacAlpine



CHECK OUT MIKE'S
PLAYING ON THE
NEW TONY
MACALPINE CD,
VIOLENT MACHINE,
PRODUCED BY
METROPOLIS
RECORDS.

THE SWITCH IS ON!

PEAVEY

The MONITOR magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only \$5 (price good in U.S. only) send check or money order to: Monitor Magazine • Peavey Electronics Corporation, 711 A Street • Meriden, MS 39301 • (601) 486-5365 • Fax (601) 486-1278 • www.peavey.com/drum • ©1997

coating, there ranges a variety of sealants, waxes, varnishes, and lacquers. Here, beauty is in the eye of the beholder. If the beholder perspires profusely, it would be prudent to check out unfinished sticks, or those various finishes that develop "tackiness" once heated by the hand.

The Fallacy Of Pairing

In a perfect world, drummers wouldn't lose wing nuts under bass drums that creep. But stuff happens. Inevitably, that perfectly matched pair of sticks will become separated in your stick bag, free to mingle with others. Ultimately, you must reach into the darkness and come up with two playable sticks.

Vigilant against warpage, we roll sticks on a flat surface. We divine pitch by tapping against a hard surface: finding two similar tones, we know we're in business. Then we arrive at the gig and instinct tells us to put a heavier stick in our weak hand (to "compensate"), the lighter in our strong hand. The point here is to not stress out over trying to find sticks that are "perfectly" matched.

Live Jazz Gig, Small Room

A week or so before the clinical testing of sticks was to begin for this article, a gig came up for me—a two-nighter with a jazz trio. The tiny room, lined with ceramic and glass, was traditionally a haven for Celtic folk jams and bodhrans. The operative question was, "How can I play quietly enough?" Obviously, brushes were in order, but I know I speak for many when I say that I yearn to go to *sticks* during a chorus or solo.

What got me through the gig was a new breed of so-called "jazz sticks." Despite their proportionately small market share, jazz drummers have spurred on innovations in stick designs.

To cover the gig, I "cheated" and dug into the sticks I was preparing for studio testing. I included Regal Tip's new maple version of their successful hickory 8A—not a jazz stick, per se, but it lowered the decibel threshold a touch. On another tune, I tried a Zildjian *Concert Jazz* stick—which played a little heavier. Next was a Vic Firth *Peter Erskine Ride Stick* with an acorn bead, a more versatile stick than Peter Erskine's first, round-beaded version. A

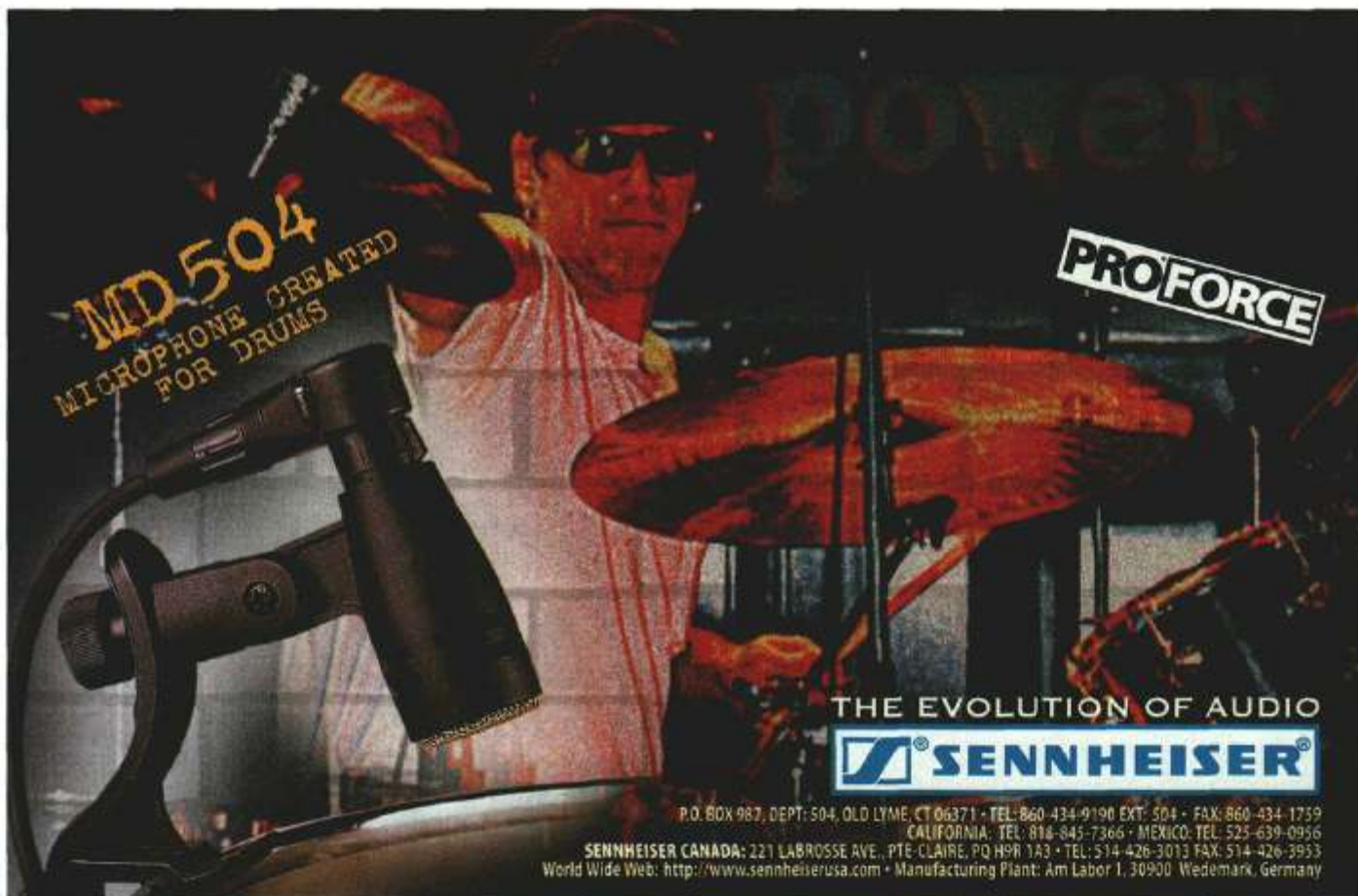
Trueline *Professor* (light version), with no bead at all instantly delivered that Tony Williams caw-like-a-crow dark ride sound.

I found myself returning again and again to the Zildjian *Acoustic Combo*. A substantial yet light maple stick, it fulfilled its mandate. Two other jewels were VeriSonic products, both with green aluminum shafts: their *Pencil* stick, which gave a dry, almost pitched note to my ride, and the *VS 35* brush—extremely light and controllable. My drums sounded fresh to my ears. My cymbals sparkled. No one complained about the volume, and we all know how rare that is!

On the second night, I tried the new Vater series of *Cymbal Sticks*. Comprised of four similar-weight maple sticks, the trick is in the tip. There's a *Teardrop* (producing a polite cymbal sound), an *Acorn*, a *Ball*, and—ta dah!—my new best friend, the *Oval*—actually a longish barrel tip providing darker yet pointed sounds on my ride cymbals. Very nice.

Studio Trials

Barely a week later I brought a U-Haul full of sticks to a local recording studio,



MD 504
MICROPHONE CREATED
FOR DRUMS

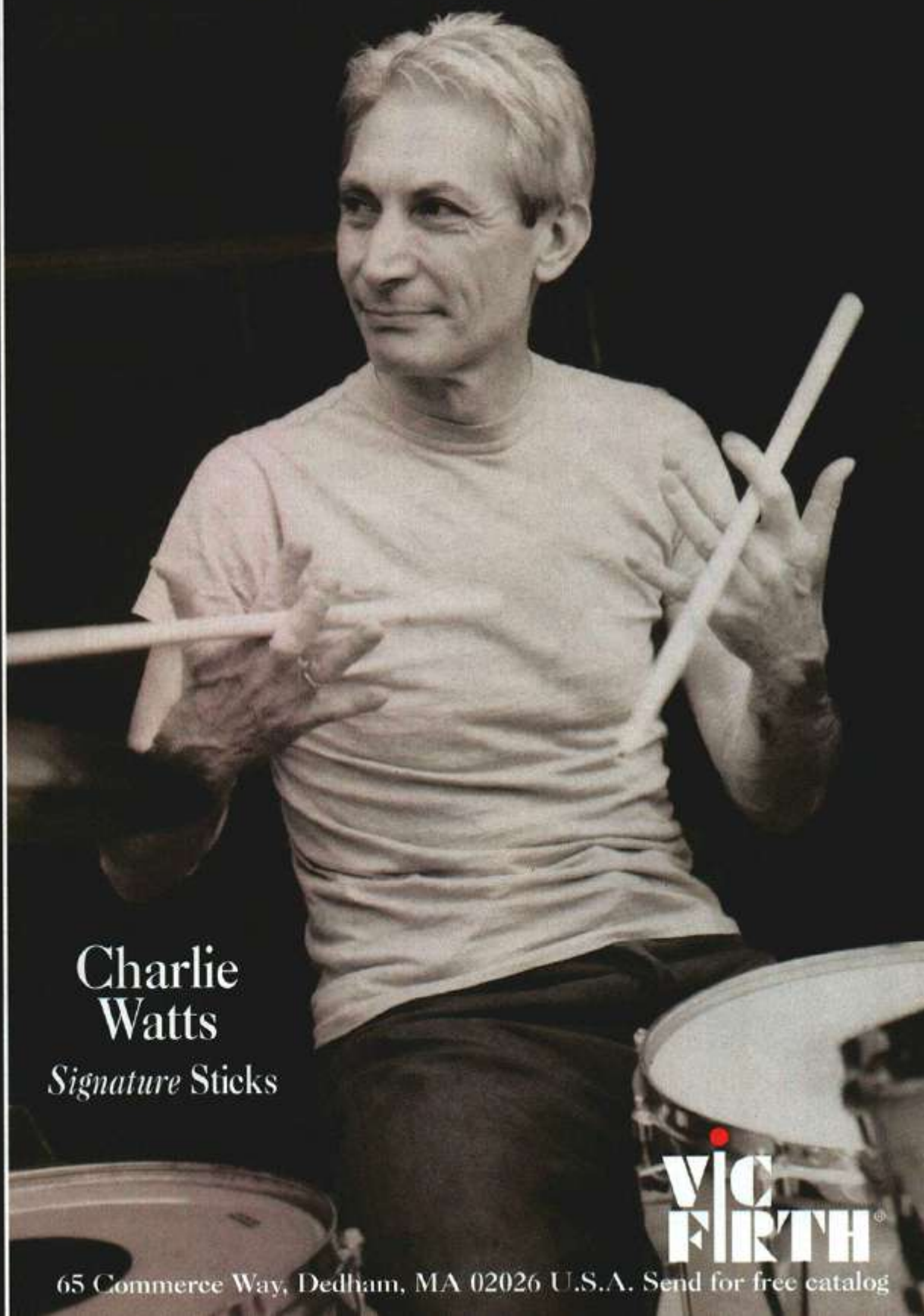
PROFORCE

THE EVOLUTION OF AUDIO

SENNHEISER

P.O. BOX 987, DEPT. 504, OLD LYME, CT 06371 • TEL: 860-434-9190 EXT. 504 • FAX: 860-434-1759
CALIFORNIA: TEL: 818-845-7366 • MEXICO: TEL: 525-639-0956
SENNHEISER CANADA: 221 LABROSSE AVE., PTE-CLAIRE, PQ H9R 1A3 • TEL: 514-426-3013 FAX: 514-426-3953
World Wide Web: <http://www.sennheiserusa.com> • Manufacturing Plant: Am Labor 1, 30900 Wedemark, Germany

Satisfaction



Charlie
Watts

Signature Sticks

**VIC
FIRTH®**

65 Commerce Way, Dedham, MA 02026 U.S.A. Send for free catalog

Raven Street (also the home of a local community college, The Audio Recording Academy [TARA]). We miked the drums in the studio's big room (45'x30'), and recorded bass guitar tracks, too, in order to provide a musical backdrop. TARA students added to the process by filling out evaluation sheets on how the sticks affected the sound of the drums and cymbals. It was enlightening to hear the comments of mostly non-drummers, totally free of bias, and it was useful to have a backup tape for reference.

Turning to the sea of sticks, it began to dawn on me that in the sometimes crowded confines of music shops, an overwhelming selection has been available for some time. And yet I had safely steered to the status quo: my usual Pro-Mark 747s, Vic Firth *Steve Gadd*s, Regal *Rocks*, and so on—fine sticks, all of them, but admittedly falling within a narrow, "medium" window. As tape rolled, I found that, proportionate to my venturing outside my usual predispositions, I was rewarded. The following are excerpts from a day's work in the studio, playing verses, choruses, twelve-bar

blues—sometimes dictated by the feel of the stick. It was tough work, but somebody's got to do it.

(The setup used for this test consisted of a DW 10" tom with a clear *Ambassador* head, a Camco 13" tom with a clear *Emperor*, a Camco 5x14 wood-shell snare drum with a coated *Ambassador*, a Camco 22" bass drum with an *Evans EQ1* head, a Sabian 20" *Raw Dry* ride cymbal, a Zildjian K 20" *Heavy* ride, a Sabian 15" *Sound Control* crash, a Sabian 18" *HH* thin crash, and a Zildjian 13" A hi-hat top over a *Sabian AAX* 13" bottom.)

Medium-Weight Sticks

Pro-Mark 5A, wood tip, hickory: Its shaft is a little thinner than the others', and leads to a thick throat. I liked this particular combination in moderate-sized acorn wood tip, and found it had a good balance of power and control. The students and engineer agreed on the "clean drum sound, warm cymbal sound."

Zildjian 5A, wood tip, hickory: I found the thicker shaft and substantial acorn tip took a moment's adjustment, but I was

pleased with the bounce and strong ping on the ride. Students' comments ranged from "no discernible difference" to "excellent, great attack, brighter."

Regal Tip 5A, wood tip, hickory: This stick is slightly shorter than the others. It felt solid in my hand, and by backing off the ride cymbal a little, I was able to control the wash. Remarks were unanimous on a "warmer drum and cymbal sound" with "less attack on the ride cymbal."

Vic Firth 5A, wood tip, hickory: This was "one loud stick," according to the students. Despite having passed this one over in the store many times, I found it a real pleasure to behold. A nice blend of power, articulation, and bounce.

Vater Los Angeles 5A, wood tip, hickory: Thicker in the shaft than the Pro-Mark, with a longer taper and larger tip than the Firth, this stick had the right bounce for me. I especially liked the way it sounded when alternating tip and shank across the top of the hi-hats—nice and crunchy on tape.

Ayotte 5A, wood tip, hickory: This one recedes to the most deviant tip of the lot



YOU JUST CAN'T PUT 'EM DOWN!

TELESYNTH

The original aluminum drumstick and brushes. toll free: 1-888-39-DRUMS
the net: <http://www.4ddai.com/vs>



Come and see the difference!

Los Angeles Music Academy

sponsored by: *Zildjian* *Regal* *Vic Firth*

JAZZ

Rock

Blues

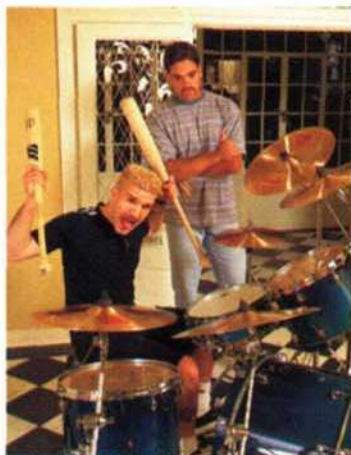
FUNK

LATIN

<http://lamusicacademy.com>

Los Angeles Music Academy • 370 South Fair Oaks Ave • Pasadena, CA 91105 USA
818 568-8850 phone • 818 568-8854 fax • 104216 1751@compuserve.com eMail

Come and study with Ralph Humphrey, Joe Porcaro and their great staff



charlie
BENANTE

mike
PIAZZA

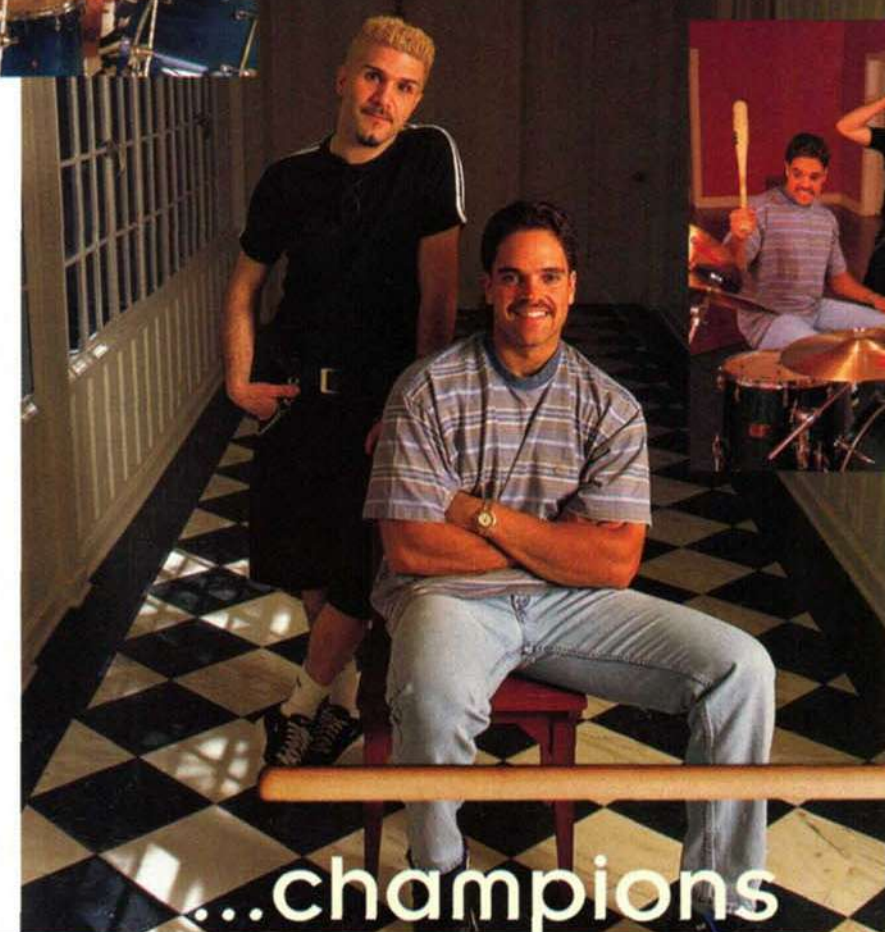
Mike Piazza and Charlie Benante?

What's up with this? What do baseball and drumming have in common? Well, both involve very skilled use of wooden tools. Both take years of hard work to perfect. Both involve four-way coordination. And both are a heck of a lot of fun.

Many of you know Charlie Benante's amazing drumming with his band

Anthrax. What you may not know is that Mike Piazza, one of the world's greatest baseball players, is also a drummer.

Charlie and Mike hold great admiration for each other in their respective professions, and for years have exchanged tips (as humorously depicted in these photos).



...champions
in their own right.



You may have seen Mike hanging out at Anthrax shows, marveling at Charlie's chops, or Charlie sitting near the dugout, checking out Mike's swing. Both of these guys also share their love for the Paiste sound. **When it comes to cymbals, there is no compromise for these professionals. They know what it takes to get the job done. And they know how to have a ball doing it.**

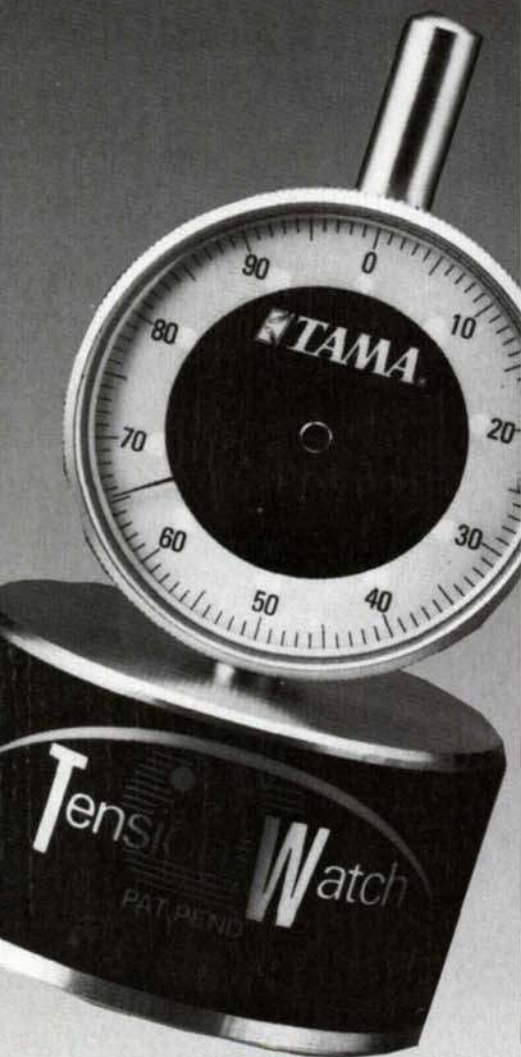


PAiSte
CYMBALS SOUNDS GONGS

Please call 800-4PAISTE, email info@paiste.com or write Paiste America, Inc.
460 Atlas Street, Brea, California 92821 USA for more information, free catalogs and stickers.

Watch Your Head

...with Tama's Tension Watch™. Tama's Tension Watch accurately measures head tension for better tuning than tuners that only measure tension rod torque. Without even hitting the drum, you can get consistent tuning every time you set up. Tama's Tension Watch is so simple to use anyone can use it: drummers, drum techs, studio engineers, band directors, guitarists. Even club owners can get good tuning (well, at least the club owners who don't do pay-for-play).



For a full color Tama Drum & Hardware, catalog, send \$3.00 (\$5.00 in Canada) to: Tama Dept. MDD69, Box 886, Bensalem, PA 19020 or Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Avenue, Lachine, Quebec, H8T-2P1.

(more teardrop than acorn), while retaining the basic 5A middle-ground characteristics. It produced a warm sound and more wash from the cymbals.

Trueline Classic 5A, wood tip, hickory: More bang for the bucks with this one. I found it easy to get an Al Jackson snare rimshot, solid and dry, while the ride cymbal washed in a very contemporary way.

Pro-Mark 5A, wood tip, oak: Same grip and taper as the hickory. What is different is the rimshot, replete with the kind of overtones you usually achieve by changes in heads and tuning.

Most manufacturers' nylon-tipped 5As are ostensibly like their wood versions, noting of course the obvious *raison d'être* of nylon tips: sharper sound and durability. An exception is the Regal Tip model, which features a long taper to the nylon bead, resulting in a bright, pingy cymbal sound and a much ringier rimshot than its wood counterpart. We're talking 5As that are miles apart!

Ahead 5A, standard tip, synthetic/metal: Christmastime in the drumstick world. It felt good, had nice bounce, and was full and loud on the drums. The students remarked that my backbeats were more consistent (Oops! They weren't before?) but that the cymbals washed a lot. Concerned about the latter, I checked the playbacks and instantly fell in love with the ride sound. The lows were predominant, evoking '50s K Zildjians.

VeriSonic Rock, plastic tip, aluminum: This was the closest of the VeriSonic models to a 5A. Instantly the stick felt good, and gave a *sizzling* snare drum rimshot. Comments ranged from "crispy, punchy, drew out resonance of toms, clean on ride cymbal" to "not as loud as the Vic Firth."

Mainline 5A, "natural" and plastic tips, synthetic: These felt like wood and had a solid sound and balanced feel. Oddly, I found myself preferring the nylon tip version, on playbacks too. That is, somehow it sounded warmer on the ride cymbal—rarely a characteristic of nylon tips. Nashville alert: the cross-stick sound was so good it could have been sampled.

A Little Heavier

Kenny Aronoff once said that he considered the 5B stick a "gateway stick" for stadium rock. Although I never used a 5B professionally, I was pleasantly surprised.

Pro-Mark 5B, wood tip, hickory: The most "centered" 5B I tried. It had no predominantly forward or back-heavy feeling, and there was a very short accommodation period. Students liked the powerful sound and articulation on cymbals.

Regal Tip 5B, wood tip, hickory: A chubby shaft, thick throat, and short taper leading to an acorn tip all combined to prematurely excite my 20" ride cymbal. The ultimate effect was a warmth unanimously noted on the evaluation sheets.

Vic Firth 5B, wood tip, hickory: This stick's slightly longer taper made for greater articulation on my lighter ride: it shared this feature with the Zildjian 5B hickory, wood tip.

Vater 5B, wood tip, hickory: Same style of acorn tip, with a touch more weight toward the front, for a bigger sound on drums and cymbals without any sensation that I was losing control of the situation.

Ayotte 5B, wood tip, hickory: This shared a certain warm and fuzzy ride sound with the Regal model. It has a smallish, teardrop tip. The maple version had increased girth and lightened up the ride sound.

Joe Porcaro 5B Diamond Tip, wood tip, hickory: Cymbal lovers will stand up and shout. I figured the sharp tip edges, which confer its name, would see me apologizing for a wispy, swizzle-stick ride sound. Wrong. We're looking at a perfect complement of overtones on ride and hats. Students loved it. I much preferred the nylon-tip version, which successfully copies the weird Sputnik wood tip: if you're going to go "out," go all the way.

Ahead 5B, standard tip, metal: Easy to play, it gave out a solid "thunk" on drums. I changed to the heavy K, and this stick gave out a full "ping" sound that had penetration without undue shrillness.

More Power To You

Now to the heavy artillery—sticks designed for projection and durability. During the testing, I put the heavier ride cymbal on the stand, feeling that the extra "resistance" was in keeping with the basic design of the sticks.

Vater Power House, wood tip, hickory: This is a stick that lives up to its name. All the same, I found myself reverting to traditional grip and playing some bebop; the balance of this stick was that appealing.

MAINLINE STICKS

AIN'T
WOOD

THE FIRST STICK WITH:
THE FEEL, SOUND AND PLAYABILITY OF
WOOD !!!

WITH THE DURABILITY OF:
SYNTHETICS !!!

BILLY THOMAS



JOHNNY LANG

- ALWAYS STRAIGHT !
- LAST 4-5 TIMES LONGER !
- +/-2 GRAM VARIANCE !
- PITCH VARIANCE ELIMINATED !
- ANY TWO STICKS ARE MATCHED PAIRS!

IF YOU WANT TO KNOW
THE BEST REASON TO USE
OUR STICKS, ASK THE GUYS
WHO USE OUR STICKS TO
EARN A LIVING !!!

DORIAN CROZIER
THE REMBRANDTS



JON "BERMUDA" SCHWARTZ
WIERD AL YANKOVIC



MICHAEL BLAND



AL WEBSTER
LONG JOHN BALDRY/COLIN JAMES



MAINLINE

the PINK color is a Trademark of MAINLINE, inc.
patent pending

Dealer Inquiries:

1 - 8 0 0 - 4 4 4 - 2 2 8 8

837 Sandhill Ave, Carson, CA 90746
310-715-6518 FAX 310-715-6695

Pro-Mark 2B, nylon tip, oak: Never was such a rimshot achieved with so little effort. An extremely controllable stick, even for drummers accustomed to much lighter sticks in hickory.

Ayotte 2B, wood tip, hickory: Longer than the Pro-Mark, with a little more bounce and more wash from cymbals.

Vic Firth Metal, nylon tip, hickory: My extra-heavy power ride opened up like a medium. Now I get it, and so did tape levels—pure saturation!

Regal Tip 3B, wood tip, hickory: An extra-long stick, it provided astounding reach and, with its short taper, felt really unique, somewhat like a heavier 8A. If I were playing larger venues, I could grow to like this one.

Vic Firth Vinnie's Viper, wood tip, hickory: With a disproportionately large acorn tip, this was a viper indeed—albeit easier to tame. Don't try this at home without tightening your tom heads, because they'll dent. Neat.

Zildjian Tony Williams, wood tip, hickory: Metal drummers might fancy this one, especially if previous choices have been a little long. An easy stick to record, it brought power *and* articulation to the fore, not an easy feat.

Zildjian Bonham, wood tip, hickory: My initial feelings about overkill in the taper and manly tip gave way to a respect at the fine balance achieved on this model. It barked on tape!

Meritorious Mentions

Trueline Professor, no tip (heavy version), hickory: That's right, no tip. With its ergonomic, sculpted "knob" at the grip area of the shaft, and absence of tip, this was a crusher, creating thunderous rolls around the toms, and a mighty snare backbeat.

Regal Tip BG, wood tip, maple: Despite what seemed like a long taper (or tapers!), this stick had a solid, reassuring feel. In the control room they were talking about the "crisp attack."

Vic Firth Steve Gadd, wood tip, hickory: A shorter stick with a short taper and barrel tip. There was the feeling that everything I did, this stick would do. But it wasn't going to do me any favors either—such as provide extra bounce. The engineers were unanimous in praise for the ride and hi-hat sound ("full, solid, crisp").

Vater Excel, wood tip, hickory: Weighing in around the top side of medium, with a shortish taper and barrel tip, it gave authority to my ride—an aggressive attack without any obnoxious overtones. Engineer and students alike commented on its full sound on both drums and cymbals. I took an instant liking to the feel and would buy another pair in a pinch.

Zildjian Roy Haynes, wood tip, hickory: Very reminiscent of the old Gretsch 5D Jazz stick, this one combined a substantial acorn tip with a light front end. Comments in the control room were "clarity between drums and cymbals; crisp, poppy, bouncy sound." Cool stained finish, cool to play.

Regal Tip Horacio Hernandez, wood tip, hickory: The engineers kept on about "warmth" and "natural sound," which was verified on playback. I was impressed with its balance and versatility.

Regal Tip Carl Allen, wood tip, hickory: Is that a big tip, or are you just happy to see me? With its sizable arrow-head

visit us at: <http://www.move.de/amm/>

GREAT ALBUMS YOU WILL NOT HEAR ON ELEVATOR RADIO

SIMON PHILLIPS SYMBIOSIS
The album you must have by one of the world's leading drummers who worked with The Who, Toto, Al Di Meola, Mick Jagger and Jeff Beck
LIP 6936

CAROLA GREY & NOISY MAMA GIRLS CAN'T HIT
fresh funky jazz by the girl drummer and composer
LIP 6945

STEFAN BAUER BEST OF TWO WORLDS
w/ MICK GOODRICK & ADAM NUSSBAUM
JL 11142

CD-PLUS
MAC & DOS COMPATIBLE
NORMAL AUDIO PLAY

Call CHALLENGE RECORDS U.S.A. 400.943.2011 for free catalogues/information or write to Alex Naird Music GmbH / MD Trajansstr. 16, D-50676 Cologne, Germany Fax +49 2 21 - 9 31 05 07 e-mail: 136721.3737@compuserve.com

U.S. and Canada distribution by **NAIRD** Japan distribution by JVC

Member of **NAIRD**

bead, this stick is capable of pinpoint accuracy and fat, dark sounds on cymbals. Such audacity!

Ayotte Shuffle King, wood tip, maple: I could have shuffled all night. The light weight and blockiness conspire to create a stick well suited for repetitive activities.

Vic Firth Terry Bozzio Phase 1, wood tip, hickory: Weirdorama! Thick neck, large oblong or "reverse acorn" tip. Many usable parts of this stick ensured that a variety of unique sounds went to tape.

Pro-Mark SD-9 Bill Bruford, wood tip, maple: Substantial in the hand, yet fast, fast, fast. Refined sounds on cymbals and snare.

Zildjian Louie Bellson Saturn Tip: Talk to Louie and you'll realize that his feet are planted firmly on this planet; yet the tip of his stick looks like... A well-balanced stick, not limited to Bellson's realm of playing, it gives solid rimshots and a little extra sting to ride sounds—due to "Saturn's rings," no doubt.

Brushes & Scrapers

It would take a separate article to do justice to brushes. Not so long ago, they were a dying art, but since the advent of "unplugged" TV concerts, drummers have been returning in droves. Here are some "best bets."

Zildjian Professional a.k.a. "Adam Nussbaum": With its nice rubbery/siliconish grip and variable fan settings that do not slip, this model handles well at all dynamics.

Regal Tip Whiskers: A little mushy for a typical jazz swish sound, this was a boon for country train beats and folky backbeats, and had a great, lightly cushioned handle.

Vater AcouStick: Who-woulda-thunkit? Seven thin dowels wrapped in an outer six plastic sheaves for protection, lodged in an extremely user-friendly grip—this was a winner. My local retailer wondered about drumhead wear, but I noticed nothing untoward, studio or live.

Vic Firth Bams: Bamboo, split and spread naturally! One of them had a slight warp, which enhanced the organic effect. You don't need a drum to hit; they are instruments in their own right. Bob Moses, are you listening?

VeriSonic VS 35: I wouldn't use it on a loud gig, but everywhere else it was perhaps the most versatile and controllable brush I tested. It is so snug in its housing

that doubles can be played on any surface with ease.

Pro-Mark Hod Rods: Numerous narrow rods lessen the feeling that you are playing a sheaf of dowels; the sound is less "hard" than some similar designs and spreads to something analogous to forty-two-strand snares.

Pro-Mark TUBZ: Big, red, plastic tubes. These forced me to lighten up and enjoy subtleties. In the studio, the engineer and students thought I was kidding, but got the joke when these went softly to tape. Place one flush with the overhead and sing—they'll never forget you.

Durability & Comfort

In one sense, we do not want our sticks to be invincible. The very qualities that make a wood stick desirable are those that hasten its downfall. Eventually, nature will have its way with a stick. You can slow the process by lightening up on hi-hats and rides, and by lifting the stick off the rim milliseconds after a rimshot.

Seek *comfort* over durability. A comfortable stick will encourage a relaxed grip. Less tightness means less breakage. Right now, you may complain that only a couple of models are comfortable. However, with diligent experimentation, many sticks will begin to feel comfortable to you. You will become less shackled to a particular model—and less dismayed when you cannot find it.

Judge a stick not on its life span, but on the *sound* it produces. A stick is an *instrument*, and carries an inherent sound or sounds. Discovering the appropriate combinations, you will cease beating your drums and cymbals to death with an inadequate stick. Don't bash, but find sweet spots on your drums and cymbals. Try a heavier stick, or if you're at that particular limit, a lighter stick.

Breaking a stick or two on a loud gig is not a big deal. Breaking ten sticks, however, is a warning sign that you need to re-evaluate technique or stick choice.

Fortunately, sticks are still a bargain, generally retailing in the \$6 range, and many companies offer "seconds" for half that. These may have a blemish or slight warp, but are usually fully playable and provide an excellent means of experimenting with new models. The search continues.

The Regal Tip Finish

After the invention of the nylon tip drumstick, the company's next step was to find a finish that would both protect the stick, grip well and feel good in the drummer's hand.

35 years ago Calato developed what is today it's famous three step process utilizing a flash coating of a pliable lacquer which helps to seal in the correct moisture content and increase the life of the stick.

Most importantly, the Regal Tip Finish was formulated to actually get tacky as your hands heat up, producing the best gripping stick on the market today.

Pick up a pair of Regal Tips, play them for a while and compare!

Jim Calato, Mfg. Co., Inc. • 1501 Hyde Park Blvd.
Baltimore, Md. • New York, N.Y. 10019
1-716-225-2546 or 1-800-353-1590
Visit us on the Internet at www.regaltip.com

Regal Tip

REGAL TIP 5B



Matt Cameron

Johnny Fay
THE TRAGICALLY HIP

AYOTTE CUSTOM DRUMS

NO-COMPROMISE - CUSTOM BUILT

- WoodHoop and SteelHoop models
• drum sizes 6" through 28"
- Incomparable lacquer finishing inside and out
- Exclusive Tunelock tension system
- Rack & Pinion snare release
- SuspensionBridge tom mounts

AYOTTE DRUMSTICKS

SUPERIOR QUALITY - MADE IN OUR FACTORY

- 11 models hickory and maple
- Designed and made by drummers

AYOTTE STANDARD

HIGH QUALITY SECONDS - BUDGET PRICED

- Ayotte sets the STANDARD in affordable drumsticks
- Quality second-line drumsticks
- 11 models hickory and maple

AYOTTE drumSmith

PROFESSIONAL ALL-MAPLE - COMPETITIVE PRICE

- All you need for pro sound and performance
- 3 beautiful woodgrain gloss lacquer finishes:
MAPLE, CHERRY AND WALNUT
- 7 sizes with exclusive Ayotte SoundRings:

TWO BASS DRUMS - 22 x 16, 20 x 14

FOUR TOMS - 16 x 14, 14 x 13, 12 x 10, 10 x 9

SNARE DRUM - 14 x 6

AYOTTE KEPLINGER stainless steel

KEPLINGER INSPIRED DESIGN

- Massive 3mm thick rolled stainless steel
- WoodHoop and SteelHoop snare drums
- The sound is a contradiction in warmth and attack

Jeremy Taggart

Of Our Lady Peace

by T. Bruce Wittet

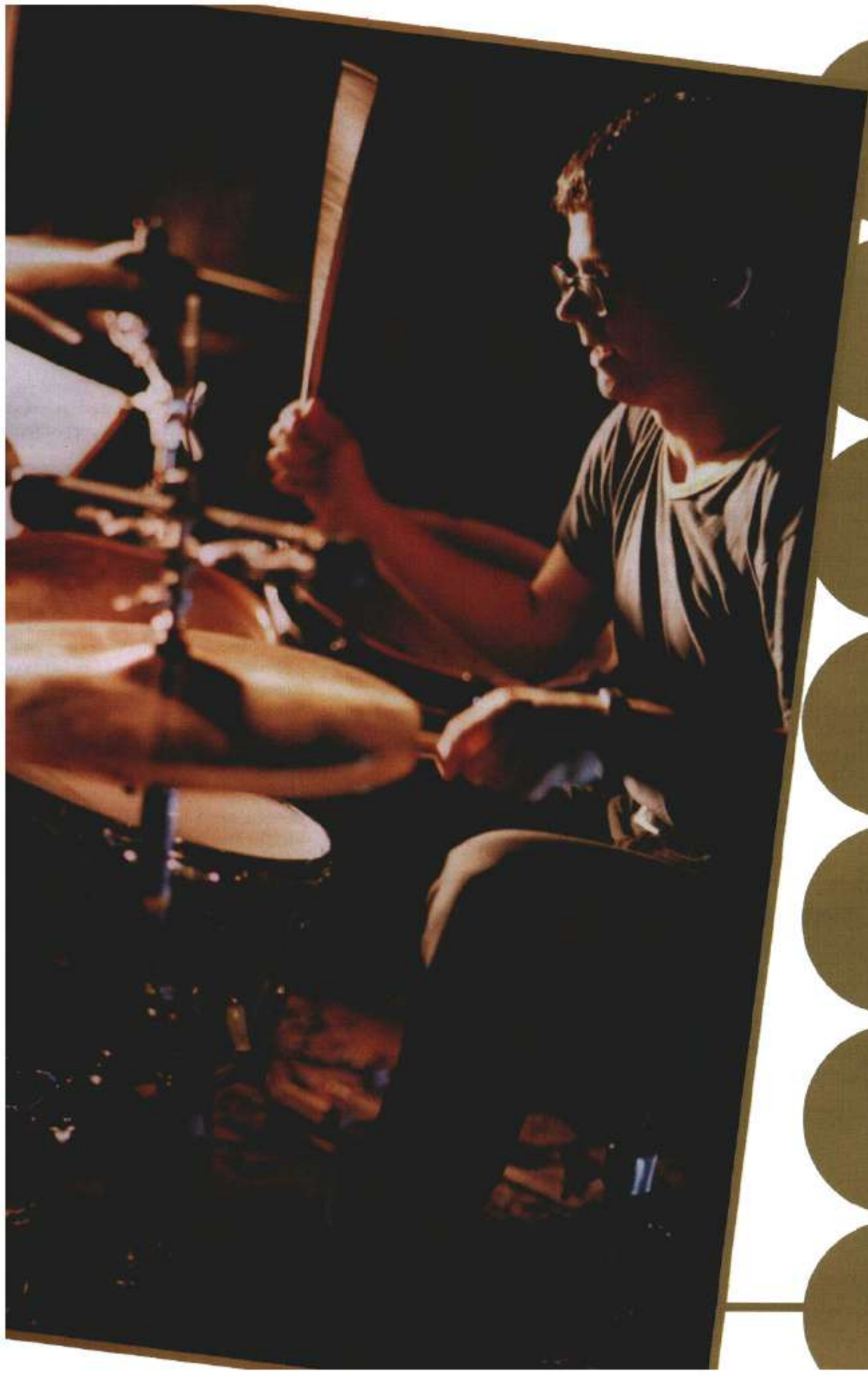
The night Our Lady Peace played Rochester, New York, the crowd was revved up. Maybe a little too much so. Midway through the set, a bottle rocketed towards singer Raine Maida. He took it in stride, as did guitarist Mike Turner, bassist Duncan Coutts, and drummer Jeremy Taggart. Raine confided to the agitators, "Listen, this is not my real job. I'm an air traffic controller. If you hit me in the eye, I hope it's you that gets on a plane tomorrow."

The score settled, Our Lady Peace finished off the evening and sat quietly on couches backstage. There was beer by the case, but none was touched. Talk turned to an intro here, a bridge there, and the sound of a new guitar. For OLP, each concert hall and modest dressing room provides an opportunity to practice their craft, showcased on their debut album, *Naveed*, and considerably honed on the follow-up, *Clumsy*. Sometimes pegged "alternative," they have racked up American sales approaching mainstream acts'—quite an accomplishment for a Canadian band.

The first thing you notice about Jeremy Taggart's drumming is the big, hollow backbeat. Then it's the dynamics: total silence, or delicate flutters on riveted hi-hat and snare. Then BAM! It's back to the onslaught. He's a giant bulldozer with a thousand links syncing together effortlessly for every crunching turn of the tractor treads. Yet if you were to take one look at Jeremy, you'd probably cast him in a nerd band. OLP producer and honorary fifth member Arnold Lanni recalls the drummer's audition:

"All of a sudden this long, gangly looking guy comes in, looking like he doesn't even shave yet. And he has these really funky glasses. He looks like he could break, he seems so fragile. I watch through the glass while he's setting up, and I'm laughing on the inside, because this kid is going to get *demolished*. But finally they play something and he starts banging away. About twenty seconds go by, and I run out of the control room into the recording area, and yell, 'I know I'm not supposed to do this, but *this* is the kid right here. If you let this guy go, you're a bunch of idiots.' I could see it. He had the fluidity, the command, and the confidence when he played."

Born April 7, 1975, near Toronto, Jeremy started playing drums in 1989, abandoning dreams of a career in baseball. Seven years later he so impressed his peers that Alex Van Halen invited him on stage to perform 'You Really Got Me' with his group. Fearing he would soil his pants, Jeremy declined. "I'd do it now, though," he says confidently.



"We wake up every day and realize how lucky we are to be able to do this as a career. That's what keeps us honest."

JT: When you're working on the road constantly, you get a lot clearer and a lot more confident with what you do. Performance-wise, it just gets better and better. Of course, that doesn't mean there can't be problems. In fact I'm having a weird problem right now. I'll play something, and I know I've done it a billion times, but it's not right. Then I'll do the same thing at rehearsal, and it's fine! My mind starts playing tricks on me. Ideally, the more I do it, I should just forget about it and play it without thinking about it. But that's the hardest thing to do sometimes.

BW: Do the rigors of the road create physical problems as well?

JT: No. I was lucky enough to have had pretty good teachers. My father was a jazz drummer and tabla player. I was taught proper technique early on. Along the way I learned to find a problem and solve it before it became a bigger problem. If you were growing up in the '70s and had a pain in the wrist, there weren't a lot of books or videos you could research about that. Now there's everything you can think of.

BW: You have a very aggressive style. What kind of music did you hear around the house?

JT: A lot of John Coltrane, Cecil Taylor, and Miles Davis. When you're hearing Elvin Jones when you're five years old, it's natural that you'd try to emulate him in playing your musical instrument. Later, Arnold Lanni, our producer, helped me look at things more sim-

ply. When I first came into this band I was going through my "chops" phase. Arnold explained to me that I didn't have to do all that stuff. He helped me speak musically very clearly so I could niche out my own style and become *me*, rather than a conglomeration of the various drummers I grew up listening to.

BW: Who were some of those drummers?

JT: I was a big Buddy Rich fan. Then I went through a Keith Moon phase, then a Vinnie Colaiuta phase. I love Tony Williams and Elvin Jones. But I also love a lot of modern-day drummers, like Matt Cameron and Mike Bordin. The best thing about those guys is that they sound like *them*. Jimmy Chamberlin sounds like Jimmy Chamberlin. Dennis Chambers sounds like himself, no matter how complex it gets.

A lot of fusion music sounds like "porno music," you know? It sounds like they're just plugging into a board and doing what they do so that the "master musician" can strut. There's no true interaction. But John Coltrane and Miles Davis would search out musicians who had their *own* thing. Miles Davis found Tony Williams when he was fifteen and said, "I want that fire in my band!"

The beauty of being in Our Lady Peace is that it's a democracy in the studio: The best idea wins. It doesn't matter if it comes from Mike doing a drum part, or me putting a guitar lick in the air, or Raine coming in with chords and melody, as long as we're happy at

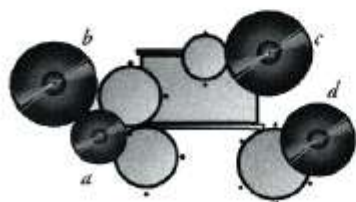
the end of the day.

Arnold also has a big role. It's a foundation for a great marriage. He'll notice that a song means something to us because of the passion we're giving it, but he might say, "I'm not getting it yet." The beauty of Arnold is that he has no problem letting us learn. He'll let us squabble over an idea—go through the act of learning—knowing what we'll come back to.

BW: I worked with Arnold years ago in the studio. I remember him saying, "Tighten your snare drum," till I thought the lugs would crack! *That's* the sound that popped from your snare on *Naveed*.

JT: That sound evolved from the way I hit the drums and the way Arnold heard it. It's obviously a rimshot, but not too short on the stick. When I play a rimshot the stick is three-quarters of the way into the drum. The bead of the stick is past the center of the head. I've done demos with other bands, and that sound's still there.

I hit hard, but it's a whipping kind of thing. You don't need to strike from four feet away to get that. It's almost like the Bruce Lee one-inch punch, where you don't have to use your whole body. The sound comes from four inches above the snare. I do swing my arms around a lot, but that has a lot to do with keeping tempo. Also, I don't hold the stick on the snare after I do it; as soon as it's on, it's off. The head is pretty tight, but we tune to



- a) 14" Visions Heavy Hi-Hat
- b) 20" Signature Dry Crisp Ride
- c) 22" Signature Full Ride
- d) 19" Signature Power Crash

Call 800 / 472-4783 for free literature.

LABORIEL JR

abe

kd lang

Hear Abe on kd lang's new CD "Drag" and also on Chocolate Genius's disc entitled "Tight".

"I've been banging on objects since before I could walk. Many failed attempts at melodic instruments gave me an affinity for the simpler arts, such as cooking and drumming. You should try my vegetarian lasagna."

PAiSte

CYMBALS. SOUNDS. GONGS.

When it comes to
electronic percussion,
You have neither seen
nor heard it all before.



And we've got the
free video to prove it.

V-Drums

Roland

Call 1-800-386-7575 ext. 768  **Roland**

Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141 Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, B.C. V6V 2M4 (604) 270-6626
CompuServe: GO ROLAND <http://www.rolandus.com> Fax-Back Information: (213) 685-5141, ext. 271 (Doc. #10200) ©1997 Roland Corporation. All rights reserved.

the song on the record, so it could be a little looser or a little tighter. For example, on "Shaking" it's a lot higher than on a song like "The Story Of A Hundred Aisles."

BW: There's something about the density of *Clumsy* that subdues the clanging sound you got on *Naveed*. But I bet if I were to hear the snare track soloed in the studio, it would be closer to the old sound.

JT: Right. That had to do with the density of the guitars on *Clumsy*. You can't fight through twenty tracks of guitars. On *Naveed*, there's a lot of space. It's the difference between a Pearl Jam or Soundgarden record and a Smashing Pumpkins record. On Smashing Pumpkins records the drum sound gets buried because there's so much guitar.

BW: How did you feel about losing some of your signature sound?

JT: I bit my lip a little bit. Actually, on some songs it's exactly the same, but in others it's not as in-your-face. This is a completely different record, and we wanted it to evolve.

BW: I hear a greater variety of snare sounds on *Clumsy* than on *Naveed*.

JT: I played a Rogers *Dynasonic* on all of the first record. I came into the studio with eight different snare drums, from Bradys to Yamahas, and we ended up staying with the Rogers. On *Clumsy* I used a couple of Ayotte wood snares as well as Keplinger steel snares. The Keplinger snares are the ones that honk the most. They weigh about twenty pounds, yet I've never played anything that sensitive: You still hear every snare on the bottom. Greg Keplinger is making me a drum

right now—a secret "Jeremy recipe."

BW: While we're on the subject of equipment, how about running down your complete setup?

JT: I use Ayotte *WoodHoop* drums. The toms are 12x12, 14x14, and 16x16—all on RIMS mounts. The kick is an 18x22. My Keplinger snare drums are 8x14 in black iron, and 5x14 in stainless steel. I use clear *Emperors* on the toms, coated *Emperors* on the snares, and a clear *Emperor* on the bass drum. I use Zildjian cymbals, including 14" *K* hats with rivets on the bottom cymbal. I don't care about gear much, but the snare drums and those hi-hats mean the most to me. The rivets give extra top to the sound and extra chick when you're closing them. My other cymbals are a 10" splash, a 19" *Z Custom* crash, a 20" medium-thin crash, a 20" *K* ride, a 20" *K Custom* crash, and a 20" *Oriental China*.

The rest of my gear consists of a Yamaha pedal, and a Roland *SPX 11* triggering an Akai *S 2000* sampler with onboard and custom samples. I hit it all with Zildjian *Super 5A* wood-tip sticks.

BW: Let me name a tune, and you tell me about what you were going for. On *Naveed*, my favorite tune is "Hope."

JT: That song was called "Sunflower" when we first started recording it. It almost had a Doors feel, and then I got a Police vibe out of the bridge. For that song the whole idea was trying to get the drums to feed the vocal rather than to be a standout part. We wanted to set a vibe for the psychedelic verse and

then get in-your-face for the chorus.

BW: "Car Crash" from *Clumsy* reminds me of the Beatles' "A Day In The Life."

JT: Yeah. That was almost the kind of cool vibe we got. There's also the Jeff Buckley thing everyone tells us about. That was probably the first song that came together, and the one of which we are the proudest. It's not a radio-friendly song, but it's so different: I don't think that song sounds like anybody at all. And I threw in this three-over-four part just to confuse!

BW: On "4am" you play a snare drum roll coming into the second verse. More bands should have touches like this.

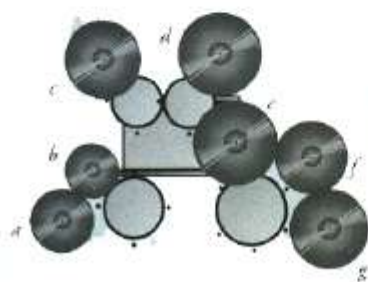
JT: That was just a press roll. That comes from trying to make everything fresh. We pay attention to that kind of stuff.

BW: Some of the drum tracks "breathe" more than others. Did you record to a click?

JT: All of *Naveed* was done with a click. On *Clumsy* only about four songs weren't with a click track.

BW: On *Clumsy* you had to learn to live with the snare sounding different than you envisioned. Were there any performances you were unhappy with?

JT: Three months after you record you start to hear flaws. Hopefully, you grow and you get better. Everything we do is a snippet of the best we had at the time we did it. We could live with it. We look at every part as a song. If you take away everything but the drums, hopefully that drum part will be catchy. For example, "The Story Of A Hundred Aisles" has a Keith Moon influence.



- a) 16" Signature Thin China
- b) 14" Serial Formula Heavy Hi-Hat
- c) 20" Signature Full Crash
- d) 20" Signature Full Crash
- e) 20" Signature Power Ride
- f) 18" Signature Heavy China
- g) 20" 2002 Power Crash

Call 800 / 472-4783 for free literature.

K. R. E. T. Z. eric

TALK SHOW

Hear Eric on the new self-titled "Talk Show" CD on Atlantic Records.

"New band... same cymbals... no choice!"

PAISTE

CYMBALS SOUNDS GOOD

No one told me, "Don't do that; you're over-playing." There are sections of just complete chaos.

BW: When you recorded *Clumsy*, which has lots of sampled sounds, did you keep in mind that eventually you would have to play the songs live?

JT: We start with a skeletal figure of a song,

and then it grows during the recording process. In the back of our heads we're thinking, "This has to sound good live." When the Beatles recorded "Tomorrow Never Knows" in 1967, with all the effects, they weren't touring anymore. Same with *Sgt. Pepper's*. Obviously they couldn't have done that live, either. We're trying to keep things playable as a live band, without too many samples or DATs. In "Carnival" there are kids' noises. Other than that, I have a sampler with congas and bongos, which is easier to fit space-wise around the kit. We won't do anything *just* for the sake of a different sound. It's gotta be cool and give a drastic change to the music.

BW: Our Lady Peace does really long sound checks prior to shows. You work on dynamics and sound textures...real fine points. You're certainly not jaded!

JT: We're pretty particular. We see a sound check as an opportunity to fix problems, to get our monitors happening—perhaps even to write songs—as opposed to not showing up and having our techs do it. That would be okay if we were on a tour where we knew we weren't going to do another record.

We wake up every day and realize how lucky we are to be able to do this as a career. That's what keeps us honest. Every time we go back to the studio we're humbled by the lack of knowledge we have. When you look at the big picture, we're infantile compared to a lot of bands we aspire to: U2, the Beatles, REM. They sustained all these changes in the evolution of music, and they survived.

One thing we would like to have happen is

for one of our songs to stick around longer than all of us. It would be nice to have one of our songs come up on the radio and sound great, even after twenty years. Even if you can't stand listening to "Stairway To Heaven," it's still honest, evokes the passion, and doesn't sound cheezy or trite. That's why I never get tired of listening to the Beatles. You can listen to them as a band of musicians or as songwriters. They took things so far in the short time they were around.

BW: Is there anything to preclude you from doing a Temple Of The Dog-type project?

JT: No, and that's not a bad thing. That kind of side project usually happens pretty fast. You're off for a month, and you get calls from people who want to do stuff. We all have musician friends.

BW: For example, you told me about your kinship with Taylor Hawkins.

JT: Taylor is my alter ego. We're both young and we poke fun at each other a lot. I used to play bongos in my setup, and he would call me a Stephen Perkins clone. If there's someone in whom I can see a similarity to myself, he's the guy. I play a lot like the way I act, which is also the way Taylor is. Foo Fighters is the perfect band for him because that's the way he is.

The hardest thing is to sound like *you*. I don't know how to describe what I sound like, but I know what steps I took to get there. When you listen to enough music, research all styles, and go through life leaving no stone unturned, that will all come through in your music.



DRUM WORLD

Serving Percussionists Since 1977

**LEADING THE WAY WITH
THE BEST NAMES IN
PERCUSSION!**

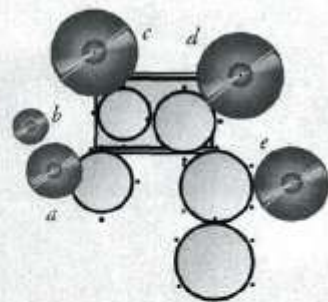
Great Selection • Great Prices

Come see us in Pittsburgh or visit
our virtual showroom on the web
at www.drumworld.com/drums

All Major Credit Cards Accepted
Financing Available

Call and Order Now! We Ship Daily
Call Information for Our Toll Free #

1020 Castle Shannon Blvd.,
Pittsburgh, Pennsylvania 15234 USA
Phone: 412 343-2600 Fax: 412 343-3211

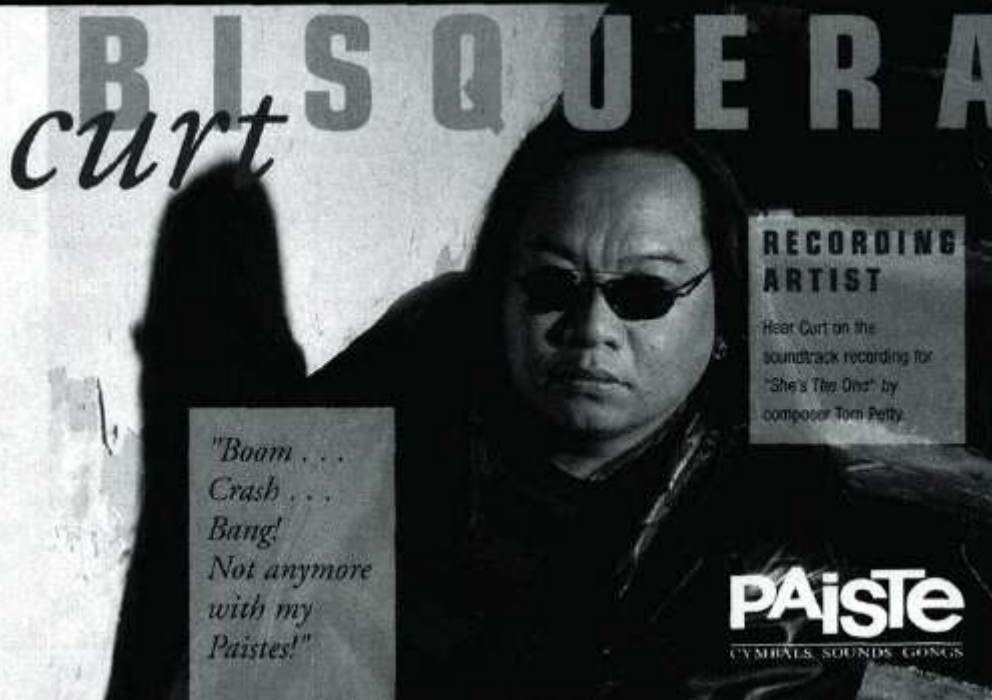


- a) 15" Signature Heavy Hi-Hat
- b) 10" Signature Splash
- c) 18" Signature Full Crash
- d) 20" Signature Full Ride
- e) 17" Signature Full Crash

Call 800 / 472-4783 for free literature.

BISQUERA

curt



**RECORDING
ARTIST**

Hear Curt on the
soundtrack recording for
"She's The One" by
composer Tom Petty.

"Boom . . .
Crash . . .
Bang!
Not anymore
with my
Paistes!"

PAiSte

CYMBALS. SOUNDS. CONGAS.



SHEILA E.

A black and white photograph of Sheila E. She is wearing a white, sleeveless, form-fitting dress with a subtle pattern. She is leaning against a large, dark-colored DW bass drum. The background is filled with the chrome hardware and other drums of a complete drum kit. The lighting is dramatic, highlighting her face and the metallic surfaces of the drums.

drums
dw

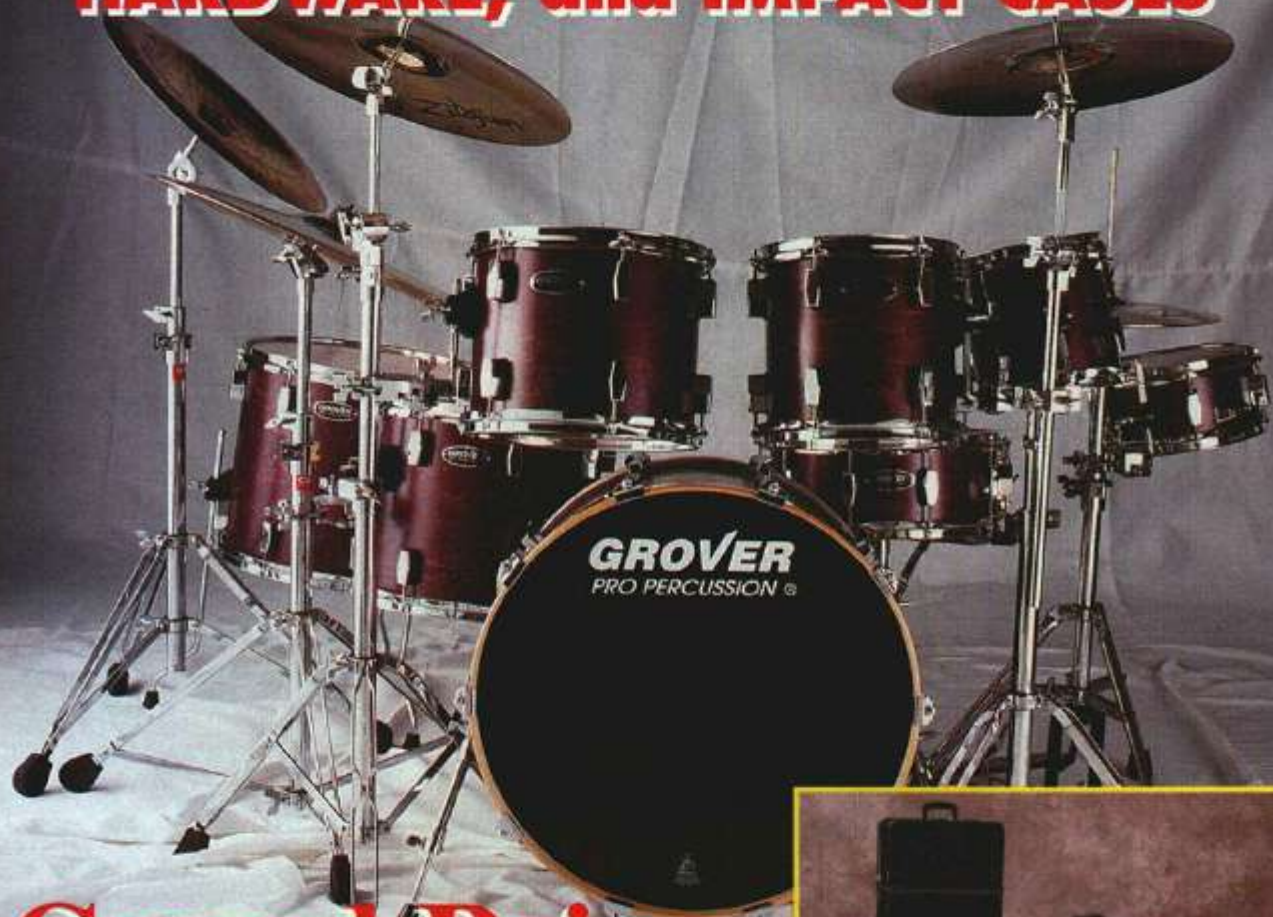
*Original drummers.
Original drums.*

Sheila E. plays DW Drums, Pedals & Hardware.
Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

WIN A COM

from

**GROVER PRO PERCUSSION, ZILDJIAN
CYMBALS & STICKS, GIBRALTAR
HARDWARE, and IMPACT CASES**



Grand Prize

Suggested retail value over \$8,800!

Grover Maple series eight-piece Performance drumset
with Gibraltar hardware, Zildjian cymbals, and a set
of Impact Deluxe cases.



Photos by Gary D'Ercole

40 FABULOUS PRIZES!

COMPLETE SETUP

First Prize



Grover 5x10 PowerPice snare drum with 13" Zildjian hi-hats, a Gibraltar hi-hat stand, and an Impact snare drum case and stick bag. (1 WINNER)

Second Prize



A Grover 4 1/2 x 13 Performance snare drum with a box of Zildjian Dennis Chambers Artist Series drumsticks (not shown), and an Impact snare drum bag and stick bag. (1 WINNER)

Third Prize



The Grover Performance Snare System with non-spiral snare wire, and a pair of Zildjian Dennis Chambers Artist Series drumsticks (not shown). (12 WINNERS)

Fourth Prize



A set of Zildjian Dog Tags. (25 WINNERS)

ENTER EARLY AND OFTEN!

To enter call (900) 786-DRUM (3786)

(99¢ per call to enter and hear musical examples)

(No purchase or telephone call necessary to enter. See consumer disclosure below for odds and other details.)

Consumer Disclosure

Call (900) 786-3786. Cost 99¢ per call. You must call from the number where you wish to be notified. Or send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: MIDGROVER Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 1/1/98 AND ENDS 3/31/98. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 p.m. EST 3/31/98. POSTCARDS MUST BE POSTMARKED BY 3/31/98 AND RECEIVED BY 4/9/98. 5. Grand Prize Drawing: Grand Prize, first, second, third, and fourth prize winners will be selected by random drawing on April 8, 1998 and notified by phone on or about April 9, 1998. 6. Employees and their immediate families of Modern Drummer, Grover Pro Percussion, Inc., Avedis Zildjian Company, Karian Music Corporation, and Impact Industries, and their affiliates are ineligible. 7. Sponsor is not responsible for misdirected, and/or delayed entries. 8. Open to residents of the U.S. and Canada, 12 or older provided that CALLERS UNDER 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void in FL and where prohibited by law. One prize awarded per household per contest. 10. Grand Prize - One (1) Grover Maple Series eight-piece Performance drummer, (18x8, 10x10, 10x12, 12x14, 14x16 toms, 16x22 bass, 5x14 and 5x10 snare drums) Gibraltar hardware, (snare stand, dual leg/spring hi-hat stand, four [4] straight cymbal stands, Cam Drive pedal, and drum throne); Zildjian Cymbals, (20" Projection ride, 13" A, Custom hi-hats, 16" Projection crash, 18" China Trash, 18" Projection crash), and Impact cases, (5x12, 8x8, 10x10, 10x12, 12x14, 14x16, 16x22, and 5.5x14) Deluxe cases w/leane, upright stand case, and 22" cymbal case), approximate retail price \$8,800. 11. First Prize - One (1) Grover 5x10 PowerPice snare drum with a pair of 13" Zildjian A, Custom hi-hats, Gibraltar Dual leg/spring hi-hat stand, Impact Black Deluxe round snare drum case and Signature stick bag, approximate retail value \$1,140. 12. Second Prize - One (1) Grover 4 1/2 x 13 Performance snare drum with a box of Zildjian Dennis Chambers Artist Series drumsticks, Impact Signature snare drum bag and Signature stick bag, approximate retail value \$720. 13. Third Prize - Twelve (12) winners will each receive a Grover Performance Snare System with non-spiral snare wire, and a pair of Zildjian Dennis Chambers Artist Series drumsticks, approximate retail value \$30 each. 14. Fourth Prize - Twenty-Five (25) winners will each receive a set of Zildjian Dog Tags, approximate retail value \$1 each. Approximate retail value of all prizes \$14,491. 15. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 16. This is subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Grover Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

Matt Chamberlain: "The Difference"

Transcribed by Vincent DeFrancesco

MUSIC KEY

Open	O	C.C.
H.H.	X	X
T.T.		
S.D.		
F.T.		
S.D.		
H.H.		
w/foot	X	

Wait a minute! Isn't *Mario Calire* the drummer in the Wallflowers? Actually, Mario joined the band right after their album, *Bringing Down The Horse*, was recorded. So who played drums on the multi-platinum record, you ask? None other than Matt Chamberlain, the young drummer who is quietly amassing an impressive list of credits.

From his breakthrough gig with Edie Brickell & New Bohemians, to work with such diverse acts as Pearl Jam, Tori Amos, and even a couple-year stint as the house drummer for *Saturday Night Live*, Chamberlain's playing is always tasteful and well-executed.

Check out Chamberlain's drumming on the Wallflowers disc. He pushes and prods the tunes with a solid feel and just a bit of edge. "The Difference," the recent hit from the album, perfectly showcases Matt's talents. It's a moving rock tune that he just eats up.



Lissa Wales

♩ = 129

Sheet music for Matt Chamberlain's drum part in "The Difference". The music is written on a single staff in common time (C). The tempo is marked as 129 beats per minute. The notation includes various drum symbols: Open (O), Closed (C.C.), Hi-Hat (H.H.), Tom-Tom (T.T.), Snare Drum (S.D.), Floor Tom (F.T.), and Hi-Hat with foot (H.H. w/foot). The music is divided into sections A and B. Section A starts with a 7-measure rest, followed by a series of eighth and sixteenth notes. Section B starts with a 4-measure rest, followed by a series of eighth and sixteenth notes. The music ends with a double bar line and a repeat sign.

The page contains 12 staves of drum notation. The notation is organized into several sections:

- First Section (Staves 1-3):** This section contains three staves of music. The first staff has a series of eighth notes with accents. The second staff has a series of eighth notes with accents, followed by a rest. The third staff has a series of eighth notes with accents, followed by a rest.
- Section C (Staves 4-6):** This section is labeled 'C' and contains three staves of music. The first staff has a series of eighth notes with accents, followed by a rest. The second staff has a series of eighth notes with accents, followed by a rest. The third staff has a series of eighth notes with accents, followed by a rest.
- Section D (Staves 7-9):** This section is labeled 'D' and contains three staves of music. The first staff has a series of eighth notes with accents, followed by a rest. The second staff has a series of eighth notes with accents, followed by a rest. The third staff has a series of eighth notes with accents, followed by a rest.
- Final Section (Staves 10-12):** This section contains three staves of music. The first staff has a series of eighth notes with accents, followed by a rest. The second staff has a series of eighth notes with accents, followed by a rest. The third staff has a series of eighth notes with accents, followed by a rest.

E

F



GOOD NEWS!

Buying in Volume Saves Customers Big \$\$\$



Midwest Percussion is committed to serving the country with both the lowest prices *and* the best in customer service before and after each sale.

Midwest Percussion is the fastest growing drum shop in Chicago and the U.S.! Because...

- Everyday huge discounts on name brand gear
- Full drummer staff at your service
- Most orders shipped within 24 hours

Call or write for your **FREE 1996 Drum Catalog 9.**



Midwest Percussion

10137-C S. Harlem
Chicago Ridge, IL 60415

Catalog Requests (708) 499-3704
Fax Request (708) 499-3705
Other Info (708) 499-2314

Check out our Website at <http://members.gnn.com/midwest/>

Jeremy Taggart

(Our Lady Peace)

Super 5A
Wood
Tip

Zildjian
Custom Made



Zildjian
The only serious choice.



Egg Beaters & "Odd Ball" Rolls

by Chet Doboe

No, this month's column is not about preparing breakfast food! Rather, this article will explore the depth and excitement of the popular hybrid drum rudiment called "egg beaters."

Egg Beaters are a part of a whole family of ideas that I refer to as "odd ball" rolls. All of these rolls are characterized by one hand playing threes and the other playing doubles. It is important to note how the rhythmic configuration of the threes and twos, as

well as the sticking assignments, really change the feel, texture, and difficulty of the following ideas,

Using a metronome, attack these exercises at realistic tempos and emphasize accuracy of the rhythm, as well as a relaxed performance technique. Be patient; these exercises can be challenging to master! Tapping your foot on quarter notes will be extremely helpful.

3-2 Artificial 5 Group. The first measure of this exercise is a single-stroked pattern, which serves as a template for accurately performing the artificial 5 group in the second bar.



2-3 Artificial 5 Group. This exercise contains the invert of the 3-2 pattern of the first exercise. Again, lock in to the template created by bar one.



3-2 Triplet-Diddles. Here the triplet is performed a little tighter than the three-groups contained in the previous exercises. The result is a roll that combines a triplet roll and an open duplet roll. When playing the 3-2 triplet-diddles in bar two, direct your mind to emulate the sound of the template pattern contained in bar one.



2-3 Diddle-Triplets. This exercise is the invert of exercise three. As in the above exercises, key in on the accuracy of the written rhythms.



The 3-2 Roll. This exercise contrasts playing typical double strokes (contained in bar one) with the 3-2 roll pattern contained in bar two. The key here is to keep the 16th notes even. There are parallels here between this 3-2 roll and the 3-5 artificial 5 laid out in the first exercise. The defining difference is how the patterns relate to the groove.



Exercise 6

R R L L R R L L R R L L R R L L R L L R R R L L R R R L L R R R L L R R R L L R L L

RRL L RRL L RRL L RRL L R L R L RRL L L RRL L L RRL L L RRL L L R L R L


RRRL L RRRL L R R L L R R LLL RRRL L RRRL L RRLL L RRLL L

R R R L L R R R L L R R R L L R L R R L L L R R L L L RRRL L

RRRL LR RRRL LR L R R L RRLL RRLL R

A95

DRUM MIC



Available through your local dealer or contact

P.O. Box 33 Livingston, NJ 07039-0033
Tel: 973-992-7699 • Fax: 973-994-5139



Time In Time

Part 1: "5 In 6"

by David Garibaldi

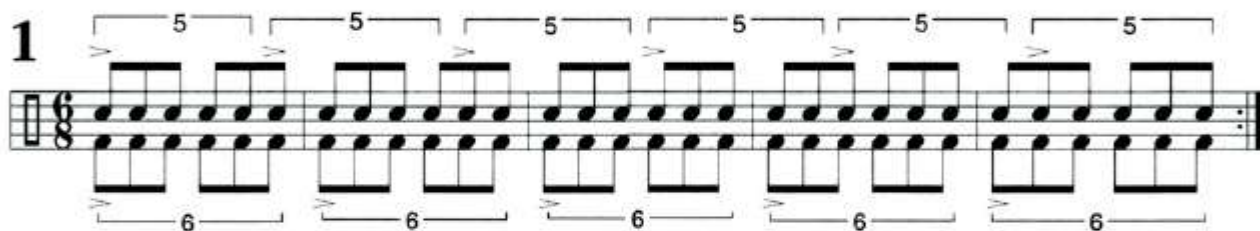


This article's topic of "5 in 6" is a polymetric idea that came to me as a result of studying Gary Chaffee's rhythm concepts. His materials have been of great interest to me for many years, and I find continued inspiration in them.

The term "polymetric" refers to two simultaneously played meters; here "5" refers to 5/8 and "6" refers to 6/8. The basic meter is 6/8 with the 5/8 meter being played within it. Example 1 shows what this looks like.

The top rhythm in example 1 represents the 5/8 meter, and the bottom rhythm represents the 6/8 meter. The 8th notes in both meters are played at the same rate. This example shows how both meters line up with each other.

The 6/8 meter, shown as the bottom line, is written as 8th notes with an accent on its first beat, *one accent every six beats*. The 5/8 meter is also written as 8th notes with an accent on its first beat, *one accent every five beats*. This creates a rhythm cycle that resolves after five measures of 6/8—thirty 8th notes.



Example 2 shows the same cycle, but the only notes written are the first beats of each meter. Counting out loud is a very important step. Counting gives you greater precision by synchronizing your mind and body—you say what you play.



Example 3 shows the same cycle, but the 6/8 meter is written as dotted quarter notes. This is felt and counted in the same way as triplets in 2/4. The dotted quarters are the basic pulse. Thinking of this as a shuffle helps to line up all the triplets.



Exercise 4 doubles the length of the cycle, and each two-bar segment can be thought of as 12/8 (two bars of 6/8 = 12/8) or as 4/4. Note the alternate counting.





Examples 5 and 6 apply the rhythm concepts of examples 2-4 to the drumset in the Afro-Cuban 6/8 style. The right hand plays the traditional cowbell part, while the sidestick and bass drum play the rhythms of exercises 2-4. The left foot hi-hat plays the 6/8 pulse.



Alternate
Counting: 1 & a 2 & a 3 & a 4 & a



Exercise 7 is an invention that applies a folkloric approach to the bass drum part. Keep in mind that there is no drumset in folkloric Afro-Cuban drumming. Experimentation with blending different styles and rhythm concepts can have some very powerful results.



MD's 10th Anniversary

Festival Weekend...

In commemoration of Modern Drummer's 10th Anniversary Festival, DCI Music Video recorded the entire weekend of historic performances on video. If you were lucky enough to have been there, this six-tape series will serve as a great memento. If not, then these tapes will give you the feeling of having been there yourself!



MD Festival Weekend '97 video:

Excerpts of each great clinic and performance, plus backstage footage, interviews, and more! Artists include:

- The Percussion Originators Ensemble
- Virgil Donati
- John Tempesta
- Steve Gadd and Giovanni Hidalgo
- Bill Stewart and his band
- Tony Royster Jr.
- Horacio "El Negro" Hernandez with John Patitucci
- Paul Wertico
- Jack DeJohnette
- Steve Ferrone and musical guests.

Running time: 95 minutes

Virgil Donati:

The complete clinic performance of this fiery double bass virtuoso.
Running time: 55 minutes



Steve Gadd and Giovanni Hidalgo:

Steve and Giovanni performed together for the very first time at the 10th Anniversary MD Festival. This video features their historic performance plus fascinating footage from their three-day rehearsal and preparation.

Running time: over 95 minutes

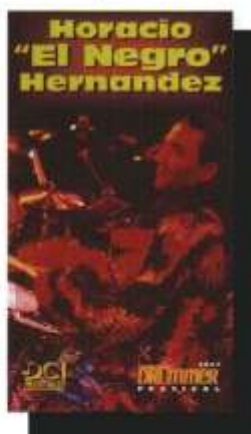
Now on Video



Bill Stewart and his Band:

A beautiful performance by one of today's most creative jazz drummers, with Larry Goldings on organ and Peter Bernstein on guitar.

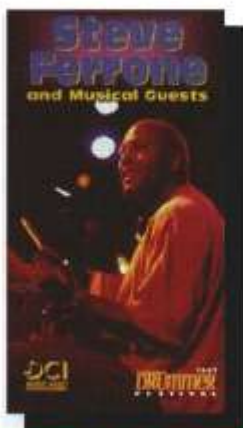
Running time: 70 minutes



Horacio "El Negro" Hernandez:

A clinic by Santana's drummer and a master of Afro-Cuban styles, featuring the great bassist John Patitucci.

Running time: 45 minutes



Steve Ferrone with Musical Guests:

An incredible performance by one of the funkier drummers in the world. Also features David Garfield on keyboards, Carol Steele on percussion, Jeff Golub on guitar, and Lincoln Goines on bass.

Running time: 58 minutes

Video Series Available in September

Name (please print)

Address

City State Zip

Phone

Visa/Mastercard # ☐ Visa ☐ Mastercard

Exp. Date

Name on Card

To phone your order call:
(973) 239-4140 9:00am-5:00pm EST.

To pay by check, make payable and send to:
Modern Drummer Publications, Attn. MD Video
12 Old Bridge Road, Cedar Grove, NJ 07009-1288

Videos			
Qty	Item	Price	Total
	Festival Weekend '97 (*see box below)	\$24.95 (*\$19.95)	
	Virgil Donati	\$29.95	
	Steve Gadd and Giovanni Hidalgo	\$39.95	
	Bill Stewart and his Band	\$29.95	
	Horacio "El Negro" Hernandez	\$29.95	
	Steve Ferrone with Musical Guests	\$29.95	
SHIPPING & HANDLING CHARGES		SUBTOTAL	
United States & Canada		For shipments to NJ, add applicable 6% state/local taxes.	
1-3 Videos \$5.00		MERCHANDISE TOTAL	
4-6 Videos \$7.00		SHIPPING AND HANDLING CHARGES (see box left)	
For foreign Delivery Add \$3.00 additional per video		GRAND TOTAL	

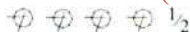
★ ATTENTION FESTIVAL '97 ATTENDEES!
Send in your original ticket stub from either day of the event, and your charge for the Festival Weekend '97 Video is reduced 20% to \$19.95!

- Videos available in NTSC Format only.
- All checks or money orders payable in US funds only (no cash).
- No C.O.D. • Please allow 4-6 weeks for delivery •
- Videos can be shipped to a street address only •
- No PO Box deliveries •

RECORDINGS

David Garfield And Friends

Tribute To Jeff (Zebra)



drummer/percussionists: Gregg Bissonette, Lenny Castro, Vinnie Colaiuta, Luis Conte, Luis Enrique, Peter Erskine, John Ferraro, Steve Ferrone, Steve Gadd, John Guerin, Richie Hayward, Ralph Humphrey, Tris Imboden, Steve Jordan, Jim Keltner, Abe Laboriel Jr., Simon Phillips, Joe Porcaro, Bernard Purdie, Emil Richards, Michito Sanchez, Chris Trujillo, Carlos Vega, Dave Weckl
with David Garfield (kybd), others

Tribute To Jeff, organized in honor of "the man with the golden groove," Jeff Porcaro, by longtime friend and musical collaborator David Garfield, is one of the most sincere and heartfelt tribute projects ever assembled. Featuring over seventy musicians and vocalists from all walks of the industry, *Tribute's* diversity is overwhelming, its grooves relentless.



The groovin' starts from the get-go. "E Minor Shuffle" sees Carlos Vega and "mucho" percussionists taking Steely Dan's "Black Friday" shuffle into a 6/8 African jam and then back again. From there, Bernard Purdie performs his famous shuffle on the Dan's "Babylon Sisters," Abe Laboriel Jr. slams a new hip-hop groove to Boz Scaggs' "Lowdown," and Gregg Bissonette does justice to "Big Bone," which Jeff had co-written with Garfield. Jeff's father, Joe, provides excellent old-school swing on "Bag's Groove," and on Hendrix's "If Six Was Nine," Simon Phillips, who replaced Jeff in Toto, solos viciously in his

honor. And what a treat to hear Larry Carlton, Abe Laboriel, Steve Gadd, and Tom Scott on "Jeff's Strut," as well as Jim Keltner and Richie Hayward with various Little Feat members, Boz Scaggs, and Eddie Van Halen on Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry," easily the two deepest grooves in the collection.

It's important to note that several of the heavy drummers listed here only perform together on the "Twenty-One Drum Salute" led by Gregg Bissonette, each playing a single drum. Gadd, Weckl, and Colaiuta do play kit on the track, but there's really no distinguishing between them—though the outcome is surprisingly cohesive and very funky.

Tribute ends with a fitting ballad, "Long Time No Groove," on which Vinnie Colaiuta (one of Jeff's favorites) plays only cymbals and "brush birds flying away," as if to say, "Goodbye, Jeff, and thanks for your friendship, spirit, attitude, and groove." (Zebra Records, 200 Bell Canyon Rd., Bell Canyon, CA 91307.)

Mike Haid

The Doors

Box Set (Elektra)

**drummer: John Densmore**

with: Jim Morrison (vcl), Robbie Krieger (gtr), Ray Manzarek (kybd)

Understandably, the cult of personality surrounding Jim Morrison has always taken center stage in most discussions about the Doors. Unfortunately, the contributions of the Lizard King's bandmembers usually provoke but an afterword. Too bad. Between 1967 and 1971, this surprisingly democratic band wrote and recorded six studio albums that in 1997 still hold up in almost every important way. Far more than any other posthumous Doors release, Elektra's new four-CD *Box Set* provides new insight into the mechanics of the band's sound, including John Densmore's under-appreciated drumming.

With three of the four discs containing previously unreleased material, including very early demos and ad-libbed live tracks, listeners should be aware that not everything here is studio-tight (excepting the last disc, titled "Band



SIGNIFICANT OTHERS

GLEN SOBEL gives Jennifer Batten's Tribal Rage the powerful kick it needs on *Momentum* (Mondo Congo Records), an impressive, progressive metal trio session. (PO Box 920605, Sylmar, CA 91392-0605, Web: www.batten.com)

It's been out several months now, but you might want to check out Ben Harper's most recent album, *The Will To Live* (Virgin), on which drummer **DEAN BUTTERWORTH** follows Harper's stylistic wanderlust into territories bluesy, ballsy, and below the border.

Drummer **SAMANTHA MALONEY** might only be in her early twenties, but she provides plenty of the confidence and power needed to drive Shift's '90s guitar rock sound—though her live playing might have you thinking '80s hair bands. Go figure. Either way, Shift's debut CD, *Gef In* (Columbia), rocks.

Krist Novoselic is no dummy; he knows that basing *Sweet 75* (Geffen), the self-titled debut album by his post-Nirvana band, on that group's template would have been a bad move, as would putting some Dave Grohl Junior behind the kit. *Sweet 75* ain't no *Nevermind* (are those horns...and a female voice?), and drummer **BILL RIEFLIN** (Ministry, Swans) ain't no Grohl. Bill is, however, as strong, steady, and interesting as any rock drummer you're likely to stumble across.

Rating Scale

- ⊕ ⊕ ⊕ ⊕ ⊕ Excellent
- ⊕ ⊕ ⊕ ⊕ Very Good
- ⊕ ⊕ ⊕ Good
- ⊕ ⊕ Fair
- ⊕ Poor

Favorites"). But if you can live with one or two embarrassing moments borne from the experimental spirit of the times, there's a lot to be learned here about Densmore's unique place in the mix. Compare the two versions here of "Moonlight Drive" to each other, and then to the version from *Strange Days*, and you'll hear how John's jaunty, circus-like fills take the song to a whole other level. Or dig the way the drummer's adaptations of Latin beats uniquely push "Break On Through" and "The Soft Parade," two so-heavy songs that make their point without reverting to "louder=better" clichés. Then check out JD's gentle brushes on "Blue Sunday," his smooth grooves that nudge along "Riders On The Storm" and "L.A. Woman" (all the Doors were bop hounds), or the way his punctuations raise the drama of Morrison's poetry on "When The Music's Over" and "The Celebration Of The Lizard."

An inelegant, torrid, deep, and revealing look into one of the most important bands—and uncelebrated drummers—of our time.

Adam Budofsky

Dream Theater

Falling Into Infinity (East/West)



drummer/percussionist: Mike Portnoy

with James LaBrie (vcl), John Myung (bs),

John Petrucci (gtr, vcl), Derek Sherinian (kybd, vcl)

Not since Rush arrived on the music scene in the '70s has a progressive group made as much of an impact as the Long Island-based Dream Theater has made in the past few years. Under the supervision of ace producer Kevin Shirley (Rush, Aerosmith), the band's new *Falling Into Infinity* reveals a more mature-sounding group adeptly combining metal, fusion, progressive, and pop-rock. Portnoy's versatility and powerful chops are particularly evident on the epic "Trial Of Tears" and "Lines In The Sand," the latter featuring King's X vocalist Doug Pinnick.



The group's idea to record *Falling's* songs one at a time results in a nicely varied drum sound throughout the album. Each cut is

recorded incredibly clearly, however, so that listeners can practi-

cally visualize Mike's entire drum setup, regardless of the sonic playfulness.

Portnoy is fast becoming the role model of progressive drumming that Neil Peart had the distinction of being for so many years. Of course, longevity will be the key to Portnoy's influence and success with Dream Theater; so far he is carrying the torch quite well.

Mike Haid

(hed)pe (hed)pe (Jive)



drummer: B.C.

with M.C.U.D. (vcl), Wesstyle (gtr), Chizad (gtr, vcl),
Mawk (bs), DJ Product (turntables)

A little bit punk, a little bit metal, a little bit hip-hop, you say? Well (hed)pe, from California's Orange County, calls this blend of styles "G-Punk." Although by now this sound is nothing new (think Faith No More, Rage Against The Machine—hell, recent Fishbone), (hed)pe puts in their two cents with a bunch of tunes that pack a wallop but remain dynamic enough to make the heaviness count. The carefully woven sonic environment on their full-length debut includes strange and varied samples and sound effects, while (hed)pe's habit of sucking the guitars out of the mix, only to come crashing back in a few bars later, works every time.



B.C., similar to Rage's Brad Wilk, keeps things simple and slamming, usually making his point with nothing more than kick, snare, and swaying, wide-open hi-hats. (Hey, when you can bash the edge of a crash cymbal, who even *needs* a ride?) Because he's as comfortable playing cut-time punk as he is with half-time metal—sometimes within the same tune—B.C.'s drumming forms the glue that binds the different facets of (hed)pe's sound: The dense, sometimes chaotic placement of guitars, rapping vocals, and effects demands the unwavering rhythmic anchor that B.C. provides. His approach, forcefully punctuating the changes of the tune without cluttering, works perfectly.

Mike Parillo

GOING UNDERGROUND

Mecca Bodega certainly take the concept of "underground" seriously. On their new album, the soundtrack to the HBO film *Subway Stories* (****), brother-percussionists **MARC** and **PAUL MUELLER** and bandmates continue to explore their twin fascinations with neo-tribal sounds and live performances in the deepest metro spaces. A very hip and engaging



rhythm-rock adventure. (*Hybrid Recordings*, (212) 868-7300)

In the city, "underground" means the subway; upstate, where King Crimson/Peter Gabriel bassist Tony Levin lives, it means *From The Caves Of The Iron Mountain* (****). That's where Tony lured cohorts Steve Gorn and **JERRY MAROTTA** to perform some equally spacey/earthy tunes, taking advantage of the Widow Jane Mine's natural resonance and eerie sonics, Marotta raised the ante by playing his hypnotic rhythms on a Taos Native American drumset. Pure and unique.

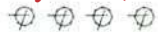


(*Papa Bear Records*, (800) 688-2227, Web:papabear.com)

Of course, things get truly weird and wonderful when you go way way down—below the equator, that is. In the case of a couple of CDs from Mickey Hart's Rykodisc/360° series, that also means back in time to the 1930s and '40s, when a series of field recordings were made in the jungles of Brazil to document the fascinating and complex hybridization of native, Spanish, and African musics. These historically invaluable tracks, culled from the Archive Of Folk Culture of the Library Of Congress, and compiled on *The Discoteca Collection* and *Correct De Azevedo* (****), provide great insight into the roots of the world's most rhythmically sophisticated music.

Adam Budofsky

Jeremy Robinson Butterfly Pin (SRPCD)



drummer: Thomas Bona (also kybd, vcl)

with. Jeremy Robinson (gtr, vcl), Jason Mercer (bs, mandolin, vcl), Kurt Swinghammer (gtr, kybd)

Bless the homegrown indies! A pearl-in-the-oyster find, this largely self-produced disc finds Jeremy Robinson's talents fully formed. Robinson's smart, heartfelt music, which has been building a following in Toronto's clubs, boasts a reflective, warm, charred-edged voice and rocking, haunting, and well-crafted songs full of surprise curves.

Drummer Thomas Bona uses seasoned chops, subtle nuance, and hip grooves in a way that lends more fluidity to the music than technical sheen. His pattern choices in several odd-time grooves serve the song and momentum with a rolling, seamless feel. And he knows *when* to use his metric smarts, as in "Lose This Skin," where at a crucial point he drives a straight 2 and 4 through a triple meter, rocketing the energy.

The band sounds spontaneous, expressive, and distinct here; maybe it wouldn't have come off this way

with the majors. Major labels, wake up! Talents like Robinson and cuts like "Lose This Skin" should already be college radio favorites. (Stone Roots Productions, 773-A Ammette St., Toronto, ON, Canada M6S 2E4, [416] 410-DRMS [3767], e-mail-tom@soho-doc.com)

Jeff Potter



Human Waste Project Electralux (Hollywood)



drummer: Scott Ellis

with Aimee Echo (vcl), Jeff Schartoff (bs), Mike Tempesta (gtr)

Imagine what Courtney Love would sound like if she were *really* mad, warped, and placed in an agro band. You'd have Human Waste Project, a rare female-fronted rock group that can make you forget about gender.

Raw, aggressive, muscular drumming from Scott Ellis is just part of the Human Waste equation, which also includes a nod to Jane's Addiction and heavy-handed dashes of B-grade horror flick kitsch. Ellis's drum sound is distinctive for its pop-y snare and warm tom tones; stylistically, he seems limber enough to bend wherever the band wants to lean. Soft strokes move into a head-first romp in "Electra," while a cool, tom-based groove leads to a couple of ripping open-stroke rolls near the close of "Disease." And Ellis's top-down approach to the kit, a la Jimmy Chamberlin, comes into clear focus on "Slide."

To shape its signature in the studio, Human Waste Project reportedly turned to everything from electric fans and moped spokes to karaoke microphones. No matter. The results speak for themselves. While *Electralux* dishes up a textural smorgasbord, the effect is a cohesive rocker from start to finish. And that's something even Courtney Love can't yet lay claim to.

Matt Peiken



B O O K S

The Drum Book

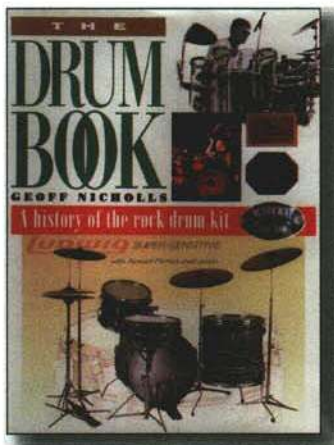
by Geoff Nicholls
(Miller Freeman)



level: all
\$84.98

Outstanding! Flat out, 100% drumming fun! With *The Drum Book*, Geoff Nicholls has documented the history of the drumkit in all of its glorious detail, and he has done so both with detailed text and a nearly unbelievable photo display.

The evolution of the drumset is presented here from its birth at the start of this century through nearly every important change. Particularly interesting is the intertwining coverage of drum and hardware development with the changes in rock 'n' roll, roughly between 1960 and 1980. The history of the major drum companies is laid out in full detail, along with the importance of such endorsers as Ringo Starr, Charlie Watts, Keith Moon, John Bonham, Billy Cobham, and Neil Peart. The book even goes so far as to explain the huge impact the Ludwig logo on one of Ringo's early kits had on the drum world.



The photos are also excellent, featuring many close-up, multi-angle shots of the most famous sets. From early, true "trap" kits, through experimental and odd-shaped drums, to recent high-tech, state-of-the-art gear, the reader is treated to the full spectrum and development of this complicated instrument. Particularly special are the numerous frames given to Ringo's and Charlie Watts' classic kits.

If you're a player, teacher, collector, or historian—or if you have ever collected catalogs, posters, or back-issues of a certain popular drum magazine—*The Drum Book* is a must-have.

Ted Bonar

The Funky Beat

by David Garibaldi
(Manhattan Music)



level: intermediate to advanced
\$34.95 (with two CDs)

David Garibaldi's *The Funky Beat* shows how he applies his funk theories to a wealth of new material. The book/CD package is useful and fun by itself, and also contains transcriptions of some of the classic beats that Garibaldi explains in his videos, like "Squib Cakes," "The Oakland Stroke," and "What Is Hip?"

David and his San Francisco Bay area band actually present two CDs of new material—first with drums, then without for play-along purposes. The musicianship is *very good*, and it's pretty much worth the cost just to jam along with bassists Benny Rietveld and Curtis Ohlson on the "no drum" tracks. The material is fairly meaty and displays a good variety of tempos and funky feels, making this package worthy even for non-Garibaldi-philos.

Robin Tolleson

Charnett Moffett Trio

Still Life (Evidence)

⊕ ⊕ ⊕ ½

drummer: Cindy Blackman

with Charnett Moffett (bs), Rachel Z (kybd)

Charnett Moffett gives more notice of his well-rounded musical gifts, penning a captivating group of songs and playing tons of bass. He also pulls exceptional performances out of his two side-women.

Cindy Blackman turns in a great all-around effort in a very challenging setting. Ignoring the urge to take up more space just because it's there, she rightfully plays things with a bold stroke, making sure that each beat is given proper weight, and that the sounds are fat and filling. Blackman has a solid feel for funk and hip-hop, and swings like crazy when Moffett grabs the acoustic ax.

If you like the bass as a lead instrument, or music written with freedom in mind, then you'll enjoy the brave *Still Life*.

Robin Tolleson



Barrett Deems

Deemus (Delmark Records)

⊕ ⊕ ⊕ ½

drummer: Barrett Deems

with Chuck Hedges (clr), Don DeMichael (vbs), John DePauw, Bob Roberts (gtr), Steve Benr (pno), Wilson McKindra (bs)

Recorded nearly twenty years ago and reissued on CD just recently, *Deemus* is a testament to little-known but legendary drummer Barrett Deems. This is an album that, despite its flaws, shows that Mr. Deems is both a master of the drums and a man who can swing so sweetly you can hear the band smiling throughout the songs.

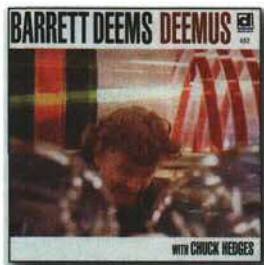
Most of *Deemus* is filled with Benny Goodman-style performances of some older jazz standards played with a six-piece jazz combo. This was obviously recorded in a very relaxed setting that encouraged loose, playful interplay within the combo, and allowed Barrett to strut his feel-good stuff on both brushes and sticks.

Speaking of brushwork, Deems' playing on "Deed I Do" and "Six Appeal" provides a clinic in finesse, simplicity, and feel. And when he plays with sticks, he does so with a flowing, free feel that does his legend justice. "Shine" picks up with a four-on-the-floor wail-of-a-good-time dance feel, and "After You've Gone" starts with an up-tempo drum and clarinet duet where Barrett shows us what

"dropping bombs" is all about. It is also on this tune that Barrett takes an extended solo that, again, offers another clinic on how to make this music swing.

This album is loose, with a few rough endings and some fairly standard readings of the tunes. Who cares! For flat-out swing, jump blues, and snappy brush work, this is a CD to seek out. (Delmark, 4121 N. Rockwell Ave., Chicago, IL 60618, [312] 539-5001, e-mail: bluesjazz@aol.com)

Ted Bonar



VIDEOS

Pat Torpey

Big Drums

(Rittor Music/Warner Bros.)

⊕ ⊕ ⊕ ⊕

level: beginner to intermediate

\$39.95, 70 minutes



Pat Torpey takes a simple and lighthearted look at rock drumming in *Big Drums*, a very entertaining and educational exploration of his playing concepts and practice techniques. Also featured are several duet performances from Pat and bassist Billy Sheehan, who are longtime bandmates from the band Mr. Big.

Big Drums, which features excellent sound quality, interesting camera angles, and top-notch production, offers easy-to-follow explanations of Pat's most recognized drum parts from Mr. Big tunes such as "Temperamental," "Mr. Gone," "Colorado Bulldog," and "Addicted To That Rush." Throughout, his emphasis is on paradiddles, grace notes, and hi-hat and bass drum technique. He also shares his leg-strengthening ideas for more speed and power on double bass. In addition, Pat and Sheehan discuss the importance of rhythm-section playing and developing "signature grooves."

The accompanying mini-booklet is well written and follows the video from segment to segment with a visual caption on the screen to let you know which exercise you are viewing. The booklet also includes Pat's transcriptions of the Mr. Big drum parts.

Even advanced players could learn a little from the exercise techniques and overall performance aspects that Torpey emphasizes regarding creating interesting drum parts. It's also refreshing to see a skilled player look like he's actually having fun.

Mike Haid

To order any of the videos or books reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call

BooksNow

(800) 962-6651 ext. 8500

or visit us at <http://www.booksnow.com>

the drum pad

Chicagoland's Pro Drum Shop

48 W. Palatine Road

Palatine, IL 60067

847-934-8768

A large, high-contrast photograph of Mike Portnoy of Dream Theater. He is shown from the chest up, positioned behind a drum kit. He has long, dark, wavy hair and a beard, and is smiling slightly while looking towards the right. The drum kit features several red-tinted drums and cymbals, with various microphones and stands visible. The lighting is warm and dramatic, highlighting the textures of the drums and the drummer's hair.

MIKE PORTNOY...

DREAM THEATER



Hear the sound of
Mike and his
Starclassic Maple
drums on the new
Dream Theater release,
Falling Into Infinity.



...THE MUSIC BEHIND THE SOUND

STARCLASSIC ...

THE SOUND BEHIND THE MUSIC



For a full color Tama Drum & Hardware catalog, send \$3.00 (\$5.00 in Canada) to:
Tama Dept. MDD57, Box 886, Bensalem, PA 19020 or Box 2009, Idaho Falls, ID 83403.
In Canada: 2165-46th Avenue, Lachine, Quebec, H8T-2P1.

 **TAMA**

Making Waves

A Drummer's Life On Cruise Ships, Part One

by Rich Watson



Feeling restless? Tour circuit boring you to tears? Local music scene provincial, stylistically limiting, or tighter than a Scottish parade snare on Bobby Burns Day? Maybe it's time to test the waters of cruise ship drumming. Or maybe not—it's a very different world out there. To paraphrase the old US Navy ads, it's not just a job, it's a lifestyle. In the following pages we'll explore what's good and bad about a ship gig, as well as how to land it, cut it, and make the best of it psychologically and musically.

For drummers, there are basically two musical formats available on cruise ships: bands of two to six pieces that play primarily for dancing, and bands of five to twelve pieces that play for both dancing and shows. The musical requirements and benefits of each are quite different, so in certain topic areas they'll be discussed separately. But most of our discussion will address issues that are germane to all cruise drummers. Ready to dive in? Arrrr, *matie!*

Sea The World

Speaking of the armed forces, have you ever been tempted by military recruiting posters inviting you to see the world? Well, for

musicians, there's another way—one that won't require you to do push-ups in mud puddles or scream "SIR, YES SIR!" In 1997, 130 cruise ships sailed to more than 1,800 ports as diverse as Casablanca and Cancun, Tasmania and Taiwan, Dubrovnik and Dubai, Bimini and Bombay...well, you get the picture. Many cruise destinations are places most drummers will likely never have the opportunity to see without a cruise ship gig as their "ticket." Getting paid to see places for which some passengers scrimp for twenty or thirty years is probably cruise gigging's biggest allure.

During drummer John Walsh's five-year tenure as a cruise ship drummer, he's been to Europe, Scandinavia, the Mediterranean, Australia, the Middle East, the Caribbean, Mexico, Russia, and the Ukraine. He points out the deeply enriching experience not only of seeing the world, but of meeting people of different cultures in the ports, and among the various cruise lines' crews. (And, as Princess Cruises manager of entertainment services Martin Hall quips, the new Grand Princess's Barcelona-to-Istanbul run is a great way to get to shop for cymbals.)

Some cruise itineraries are in greater demand than others, so you will probably have to establish yourself for a while before you get in on the

prime locales. As a rule (and not surprisingly), for American musicians, gigs on ships sailing to the common vacation spots like Mexico, the Caribbean, Alaska, and the Acapulco-to-San Juan Panama Canal run are easier to land than exotic regions such as the Pacific islands, Scandinavia, and the Orient. (Then again, "paying your dues" in Cancun or Puerto Vallarta ain't that shabby.) And if traditional cruise tourist spots strike you as bourgeois and, well, touristy, you still have options. In recent years, ecotourism has reached the cruise market, opening up opportunities to traverse the road (or sea lane) less traveled to Costa Rica, Chile's Chiloe Islands, small villages along the Amazon, and the like. Practically the whole world beckons.

Room With A View?

Questions about travel to exotic lands are usually followed by curiosity about shipboard accommodations. Sidemen's cabins are generally among the mid- to lower-level decks ("room with a view" they ain't), and most would make even a New York apartment seem cavernous. However, on many ships they are acceptably comfortable. Most are equipped with modest furnishings including berth beds (musicians are lodged two to a cabin), a desk, drawers and closets, and a private bathroom with a shower. Some have carpeting, telephones, and color TV with satellite "cable" channels and taped movies. On most lines, music directors (MDs) get their own cabins, sometimes on higher decks.

The quality of cruise ship food varies broadly from one line to the next, even for passengers, and certainly for musicians. Sadly, it seems that the days are gone when musicians could order the rich, elegant fare from the passenger menus with only their own consciences and waistlines to answer to. Based on my own experience and reports from numerous other musicians, I would strongly recommend avoiding lines whose musicians' contracts don't include access to some passenger food—or at least an intermediate alternative

Head-bangers beware: "Rockin' the boat" still entails more Doobie Brothers and Whitney Houston than Metallica and Stone Temple Pilots.

to "crew food," which can be pretty unpalatable, and of questionable nutritional value.

Fortunately, many do.

On Princess ships, for example, musicians can choose between crew food, a cafe with extended hours of operation, or the daily passenger buffets. Crew bars commonly provide espresso, beer, wine, and liquor for a pittance.

Grow With The Flow

An old joke I first heard on a cruise ship: "A tourist on a street corner in New York asks a guy, 'How do I get to Carnegie Hall?' The guy replies, 'Practice, practice, practice.'" While a cruise gig might not get you to Carnegie Hall, it may help you get a little closer to your own musical potential.

Because entertainers' musical merits, and their expanding/honing effect on your drumming, vary greatly, the intrinsic musical benefits of a cruise ship gig can derive more from the frequency and variety of the playing than the glow of each experience. But your development needn't be confined to your "official" musical duties. (Hey, buddy, just cuz yer playing seven nights a week doesn't mean you don't have to practice!) Time that on land you would spend on such mundane chores as cooking, cleaning, grocery shopping (not to mention watching *Dream Of Jeannie* reruns) will be freed up for you to devote to practicing.

As a drummer, you might have a little more trouble than musi-

cians with quieter, more portable instruments in scheduling your practice time around daily shipboard activities—but it can be done. And because drumming basics will be pretty shiny just from the number of hours you're playing, you can devote most of that shed time for your loftier musical ambitions, especially the styles (metal, fusion, bop) and techniques (double kick, extended solos) that don't get a workout in the normal course of the gig. During the leaner-talent spells among headline acts or bandmates, remaining personally pro-



"One of the largest" musicians' cabins aboard the Royal Princess



CELEBRATING 75 YEARS OF OUR COMMITMENT TO EXCELLENCE & CRAFTSMANSHIP

The Signia Anniversary Kit

A Serialized, Limited Production Model in Custom Sizes by Premier

Premier Percussion Ltd. • Blaby Road, Wigston, Leicestershire England LE18 4DF • Premier Percussion USA, Inc. • 1263 Glen Avenue • Suite 250 • Moorestown, NJ 08057

ductive is the best thing you can do to avoid bumming out on the scene.

Also, you can often hook up with bandmates to jam, and many cruise directors will jump at the chance to work a jazz jam session into the ship's late-night entertainment schedule—although it might end up being a little more structured than you'd prefer. You might also find clubs in some of the ports that invite musicians to strut their stuff. The Red Onion Saloon in Skagway, Alaska, for example, hosts jazz blow sessions for jam-hungry musicians off one to five ships per day.

Career Move Or Career Dive?

Cruises isolate musicians not only from their family, but, temporarily, from their "normal" music scene as well. For this reason, drummers on the verge of breaking into a significantly higher level of success—and especially active studio players—should stop reading this article and go call their agents. Depending on your abilities, your goals, and where you are based, the extended incarceration....er...commitment of a cruise gig contract could result in your name being bumped down—if not *off*—your local gig call list. On the other hand, if your career seems to have plateaued, or you feel like you need to perform more, or perform a broader range of styles, the ships could provide a great place to "learn while you earn."

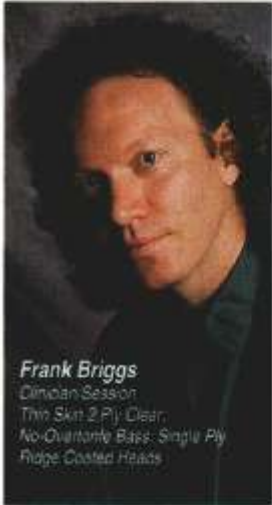
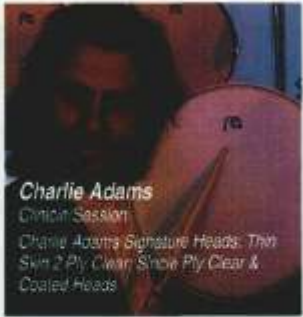
Does this mean that cruise bands are made up of losers or musicians who aren't

serious about their playing? On the contrary. According to Martin Hall, that stigma has largely faded. "Many of our players have had formal training in conservatories and universities," he points out. "And you have to be good just to play some of these shows." My own experience on the ships

corroborates his point. Although a few of the players I worked with were struggling, most were about at my level, and some were among the best musicians I've played with *anywhere*. The combined experience of this latter group included extensive touring, recording, stage, and television work with Buddy Rich, Maynard Ferguson, Phil Woods, Harry Connick Jr., the re-formed Glenn Miller Orchestra, Tom Jones, Wayne Newton, and Ringling Brothers' Circus, as well as many top Broadway and Vegas shows. John McDaniel, one of the first and best MDs I worked with, went on to conduct and arrange for numerous Broadway musicals, and is now the music director for *The Rosie O'Donnell Show*. Working with players who are better than you can be both a scary and heady experience. More importantly, it can be a catalyst to your own musical development, which is probably the best career move you can make. As John McDaniel puts it, "A cruise ship gig is a great place for young players to learn to play together. I'm a great advocate of that."

In a cruise ship dance band, while individual musicians are replaced from time to

The best *Studio*
Drummers use
Attack™ Drumheads!



You're in the studio. Time is money and the producer is watching the clock. The last thing you need is some ordinary drumhead to screw up the drum track. These guys know that, so they depend on Attack drumheads. Attack heads stay in tune...consistently. And they offer a variety of sounds from full and open to heavily muffled. It's just what these pros want to hear when the engineer shouts "rolling tape".

Now that's a take!

Available at the best music stores.



CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423



Cruise ship musicians jamming in Skagway, Alaska's Red Onion Saloon

Announcing The Latest Release From The MD Book Division...

Progressive Independence

By Ron Spagnardi

"Coordinated Independence" is a technique all good drummers need to master.

Written by MD Editor Ron Spagnardi, *Progressive Independence* improves your drum skills through a series of graduated exercises that place snare drum, bass drum, and snare/bass drum combination rhythms against the jazz time pattern.

The gradual, systematic approach presented in *Progressive Independence* will help you support and respond to the music in a more musical and effective manner. An essential technique for jazz and big band drummers, and an absolute must for every serious student of modern drumming.

What Some Of The World's Leading Drummers Are Saying About Progressive Independence!

"Progressive Independence should result in long-term benefits...a welcome addition to any percussion studies library."

Peter Erskine

"A very worthy contemporary extension of existing literature on coordinated independence."

Adam Nussbaum

"A solid foundation in independence that gradually increases your ability in a practical and musical step-by-step manner."

Peter Magadini

"...the finest in-depth treatment of jazz independence I've seen...this book will be a tremendous aid to teachers and students for decades to come."

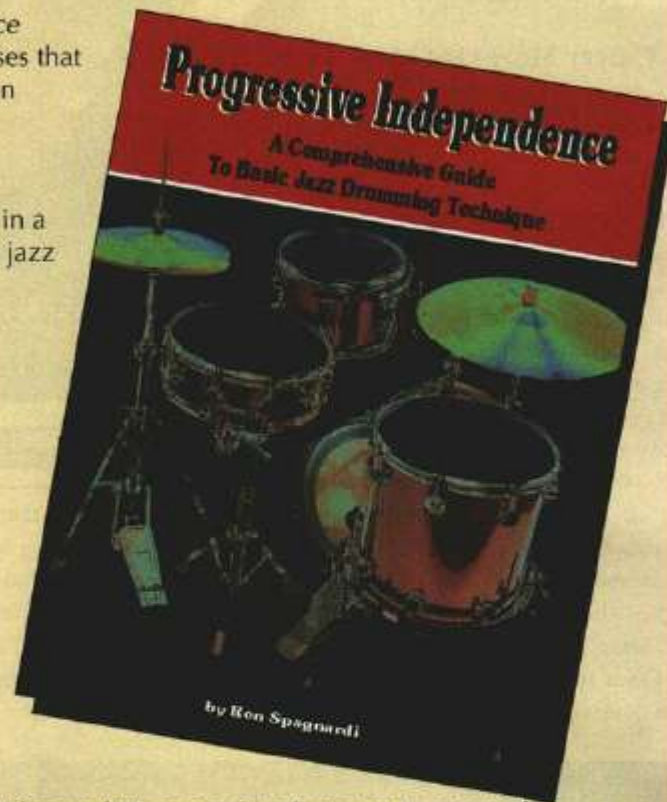
Ed Shaughnessy

"A fine work! Everyone from beginners to seasoned professionals will find it valuable. Progressive Independence should be part of every drummer's library."

Joe Morello

"A fantastic book for developing independence in a very musical way. A must for jazz drummers of all ages."

Gregg Bissonette



Name (please print)

Address

City State Zip

☐ Payment Enclosed ☐ Visa ☐ MC ☐ Discover ☐ AmEx

Card#

Exp Date

Signature

Make check payable and mail to:

Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Progressive Independence (00330290)	\$12.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.			TAX
GRAND TOTAL			

SHIPPING AND HANDLING

up to \$25.99: add \$4.50
\$26.00 - \$40.99: add \$5.50
\$41.00 and up: add \$6.50

* All checks or money orders payable in U.S. funds only (no cash) *

MOD6

time, generally bands are hired as intact, rehearsed units. This greatly reduces the influence of the other players' musician-ship upon your own.

So none of this sounds too shabby, right? Well, don't pack your snorkel just yet. Let's look at the potential for "trouble in paradise."

Paradise Or Velvet Prison?

A trombonist I gigged with referred to the ship as the "velvet prison." Cushy and relatively free of responsibility, yes, but restrictive and potentially oppressive. Contract lengths vary, but average about four months. The thrill of *going* away can soon become the agony of *being* away—from loved ones and most things familiar. Maintaining relationships via telephone is precarious and expensive. Musicians who aren't emotionally free are often miserable long before their contracts end. In some itineraries, most amenities of civilization might be available only in the cruise's "home" port, the largest, most accessible port where the cruise begins and ends, and where each new crop of passengers embarks and disembarks the ship. Depending on your personality and your other commitments, the combination of isolation and "containment" can heighten your sensitivity to life's minor irritations and magnify them to unbearable proportions.

One of the most common complaints, perhaps surprisingly, is monotony. Except on the rare world cruises or extended regional cruises (or if your contract straddles two different "seasons"), the same ports are visited every three to ten days. In the course of a four- or five-month contract of one-week cruises, you could see some of them much more than your heart desires. By the twentieth cruise of a contract, "Wow, I can't believe I'm in Acapulco—this is outrageous!" can mutate into "Man, I am so sick of Acapulco, I'm just gonna sleep in tomorrow."

Also lending to monotony is the repetitiveness of some of the music, whether it's playing the same dance tunes ad nauseam, or accompanying production shows or entertainers who remain on board for many cruises, yet never vary their act. (More on this later.)

More prickly still is the issue of musicians' rights. All cruise lines designate certain ship areas and amenities from which various crew and staff members are restrict-

The best **Rock** Drummers use **Attack™ Drumheads!**



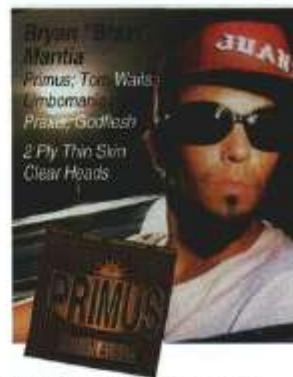
Everything changes. That includes music and the gear required to play it. Which is why these great rock drummers have changed from ordinary drumheads to Attack Series drumheads. Attack drumheads are designed for today's sound...big, fat and open, with plenty of bottom end!

So try them for yourself and see. Attack heads deliver it all, night after night.

Sometimes change is a good thing!

Available at the best music stores.

ATTACK
drumheads



CANNON Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423

ed. In some cases these rules are clearly meant to ensure maximum access, comfort, and service to the paying passengers. In others, they seem only to fit into a quasi-military hierarchy in which some crew members (such as room stewards and laundry staff) have virtually no freedoms or privileges (and very few comforts) while on board. Restrictions for musicians vary from one cruise line (and even one agent's contract) to the next, but typically restricted areas include casinos, certain or all of the passenger restaurants, swimming pools, the passenger gym (far superior to any crew gym facilities), and the disco. When I was cruising, musicians could go to the movie theater, but were restricted to the balcony. (Can you say "Jim Crow"?)

In some respects, and on some lines, the situation has become even more oppressive. John Walsh points to the ships' dead-serious anti-drug policies, and their demoralizing effect on the musicians. "They've started doing random drug testing," he says. "They can walk in to your room at 3 A.M. to take you down to the doctor's office to give them a [urine] sample. And they can do midnight

searches of your cabin—it's pretty crazy."

Shipboard chain of command as pertains to musicians is as follows (in ascending order): Sideman, bandleader (often, but not always the pianist), music director (one of the ship's bandleaders), cruise director, purser, captain. As a Sideman, if you have any dealings with the purser or the captain, it is less likely that you played a truly sparkling fill that moved him to tears than you committed some unpardonable breach of the rules for which you will be summarily disembarked on the nearest uninhabited island. (Well, maybe he'd wait for an island with a few people on it.)

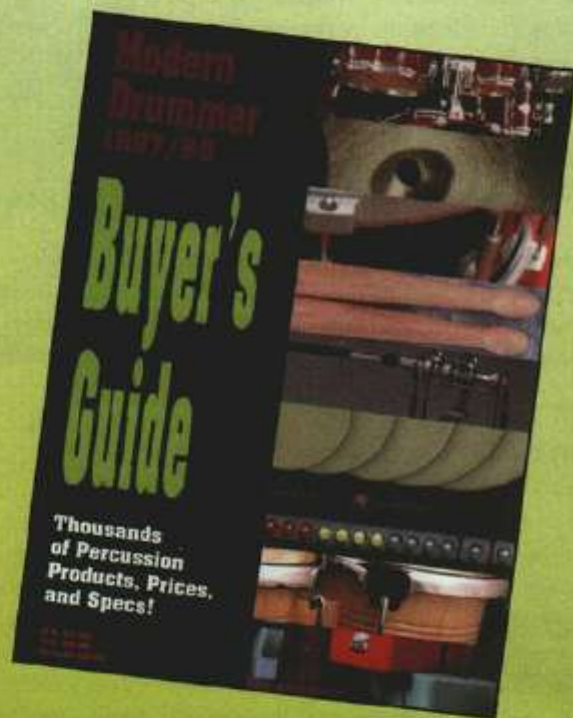
During my cruising days, the ship's disco was seen by most musicians as a symbol of our underclass status. For many years, musicians weren't allowed in the disco at all—or to dance anywhere on board, for that matter. (And no, our contractor was not Amish.) Over time, that policy evolved to allow us into the disco, but still prohibited our dancing. Later still, when it dawned on the purser that we could take some of the pressure off the social staff, we were actually encouraged to dance with passengers (mostly middle-

MD's 1997/98 BUYER'S GUIDE

Everything You'll Ever Need To Know About Today's Drum Gear...All In ONE Place!

MD's 1997/98 Buyer's Guide is jam-packed with listings of *thousands* of drummer items—prices and specs included. Look to the Buyer's Guide to find *everything* you want to know about every brand and model of...

- ➔ **Drumkits**
- ➔ **Custom Kits**
- ➔ **Custom Snare Drums**
- ➔ **Cymbals**
- ➔ **Hardware**
- ➔ **Drumsticks**
- ➔ **Brushes**
- ➔ **Practice Kits**
- ➔ **Drumheads**
- ➔ **Electronic Percussion**
- ➔ **Drum Machines & Processors**
- ➔ **Microphones**
- ➔ **Cases & Covers**
- ➔ **Accessories**
- ➔ **Ethnic & Drumset Percussion**



The new Buyer's Guide also contains a complete **Manufacturers Directory** so you can easily locate every major company in the drum & percussion industry. And our special **Reader Service Card** makes it simple to gather further information from any company. Just circle a number, drop the card in the mail, and you'll receive catalogs or brochures directly from the companies you're interested in.

The 1997 MD BUYER'S GUIDE. The most comprehensive publication of its kind, and a MUST for every drummer.

Please send me _____ copies of MD's 1997
Buyer's Guide at \$9.95 each.
(Price includes postage and handling.)

Total enclosed \$ _____

Please make checks or money orders (in U.S. funds)
payable to Modern Drummer.

Mail coupon with payment to:
MODERN DRUMMER BUYER'S GUIDE
12 OLD BRIDGE RD.
CEDAR GROVE, NJ 07009

NAME _____

ADDRESS _____

CITY _____

STATE _____

Zip _____

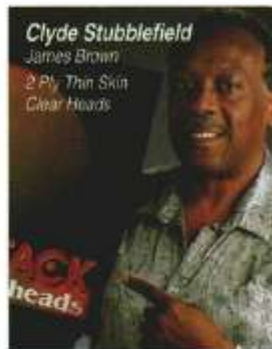
TELEPHONE _____

aged and older women), but could not dance with (mostly younger) staff from the ship's boutiques, salon, or casino (who, incidentally, had been allowed in the disco for years before musicians were). And even in those relatively liberated latter days, while not officially forbidden, dancing or otherwise conspicuously fraternizing with the relatively few young female passengers was not so subtly discouraged by the ship's officers, who clearly resented the "competition."

Some musicians don't readily adapt to the cruise ships' rules-and-regs vibe. John Walsh bristles: "We're adults, we're artists, we've worked hard to do what we do; it's hard to deal with someone scolding you because there are more than four [staff members] sitting at a table in one of the public rooms." Then again, John has re-upped many times, so obviously he, like many veteran cruise musicians, has learned to deal with it. Just the same, newcomers should be forewarned of the sometimes frustrating and Draconian social dynamics of shipboard life.

Nowhere are ships' social dynamics more in play than within the confines (in all senses) of your cabin. Generally, two musicians share a room. I used to worry that the contractor or MD would assign me

The best Latin, **FUNK**, Jazz, and Fusion Drummers use Attack™ Drumheads!



A dizzying array of tempos, rhythms, and meters. That's what these types of music represent. And these drummers really bring it to life with Attack Drumheads. Why? Because Attack heads come in an array of designs that provide just the right sound for the music. Coated, clear, wet, dry, big and fat, or tight and punchy, Attack heads give these guys just what they need.

They can do it for you, too. Make the right choice.

Choose
Attack!

ATTACK
drumheads

Available at the best music stores.

CANNON Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423

OUR DRUMCORPS LINE JUST GOT **MOORE** BETTER

INTRODUCING THE JEFF MOORE AUTOGRAPH DRUMSTICK FROM PRO-MARK



Jeff Moore has made his name as an educator, conductor and a performer in this country and around the world. Now he's putting his name on a totally new drumstick from Pro-Mark. The DC-1 Jeff Moore autograph model starts with a thick shoulder to stand up to rim shots. It tapers forward to an olive-shaped tip, and it tapers back to the butt end for greater playing comfort. And of course it features the durability, consistency and superior "playability" that makes Pro-Mark

the new stick of choice for the Madison Scouts and other top marching percussion ensembles. Available in wood tip and nylon tip.



**Better quality. Better design.
Better service. You get all that—
and Moore — with Pro-Mark.**

pro-mark
The way drumsticks oughta be ®

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025
1-800-233-5250 • FAX: 713-669-8000 • E-mail: info@promark-stix.com • WEB SITE: <http://www.promark-stix.com>

to room with an aggressively gay chain-smoker. My worst fears were never realized, but like so many aspects of the gig, roommate compatibility, further tested by the ship's close quarters, is a mixed bag, requiring tolerance and flexibility. "Type A" personalities could, by their own actions or those of their bandmates, end up playing dance sets with the sharks. Fortunately, contractors, MDs, and even some crew pursers who oversee cabin assignments are sensitive to the occasional need to "shuffle the deck" for incompatible roomies.

As with your cabin mate, maintaining a good (or at least civil) rapport with all your fellow musicians is crucial to your success and happiness on board. In some ways, those relationships are like being married—but more so. Day in—day out you'll not only be working with the same people, but frequently eating, partying, and hanging out with them in the various ports. Depending on your nature, this could be a great way to form lasting friendships and strengthen onstage performances. Or, it could just drive you pretty nuts.

Workload And A Sailor's Wages

Beyond the travel, cruise gigs offer musicians a somewhat coddled lifestyle in that the package includes basic needs like cooking & cleaning, a roof over your head, and a bed, plus a fair amount of free time and a respectable wage to boot! Starting salaries vary from one line to the next, but average starting pay is \$400 per week for Sidemen, and \$650 for leaders. (Beware that while most contractors are paid exclusively by the cruise lines, a few require kickbacks from their musicians.) Modest raises come with tenure; dramatic ones come for exceptional talent, or when a contractor is desperate to fill a position. If these sums don't seem all that kingly, remember that at least for as long as you remain on the ship, your regular "overhead" items—rent, food, and most transportation (since you won't have frequent access to a car anyway)—are largely already met. Commonly, ship crew members should or must be tipped to provide such services as cleaning your cabin, serving your meals, and cleaning your laundry, but aside from these incidentals, much of the rest can be "profit."

But you *will* be earning your pay.

In addition to "regular" dance and/or show sets, you may be required to play for "sail away" parties, luaus, formal cocktail parties, masquerade balls, and special "fun 'n games" events. Depending on your contract, plus the desires of the ship's purser, the cruise director, and the music director, dance bands may be required to play four or five hours a night, *seven nights a week*, plus the aforementioned special events. While playing in Sitmar and Princess show bands, I was contractually obligated to play up to 40½ hours per week (John Walsh says that most contracts are still within that range), but I'm sure we never reached that figure, and probably averaged between 20 and 30 hours per week, including rehearsals.

Show band musicians generally play fewer hours than dance bands, except perhaps during the beginning of a contract, when rehearsals tend to be heaviest. You are obliged to rehearse with entertainers as much as they feel is necessary, but thoughtful MDs will intercede if an entertainer's demands start to get out of hand. Fortunately, most entertainers are sensitive to not burning out (or otherwise ticking

Swiss Precision, Now in America



AGNER®
SWISS-DRUMSTICKS



Contact:

Agner-USA
P.O. Box 291805
Los Angeles, CA 90029
Phone: (213) 662-9404
Fax: (213) 662-2639

FREE DRUMSTICKS!
Send Ad + \$2—Postage
for 1 free Pair
AGNER 5A



Quiet on the set!

CONCEPT ONE PERCUSSION

Is the #1 choice in electronic percussion.

Whether it's • Practice • Studio • Stage

- No hot-spots or dead-spots
- Freedom from false triggering
- No cross talk
- Deadens 90% of acoustic drum sound without sacrificing the look and feel of your acoustic set.



Check out the new UNDERCOVER SERIES!
For more info call: **800-822-9602**

Introducing the



Signature Series

ATTACK
drumheads™

"My new design pairs traditional mylar film with a superior steel hoop. The result is a better supported head with increased resonance, a truer more stable pitch for better tunability, greater rebound, stick response and longer lasting head life."

Terry Bozzio

Terry Bozzio
Solo Drum Artist



1-Ply Medium Clear



1-Ply Medium Coated



1-Ply Medium
Clear/Coated



Coated Dot Batter



Snare Side



1-Ply Thin Bass
Front/Black



1-Ply No Over Tone



Coated Batter-Dot
Bottom



**Thank you, Terry.
We couldn't have said
it better ourselves!**

Available at the best music stores.

ATTACK
drumheads™

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423

K & K SOUND SYSTEMS



**We make the
Microphones for
Your Drums !
See us at NAMM # 3144 !**

1-800-867-6863
(541)888-3517 FAX 888-4846
COOS BAY, OR 97420 USA
WWW.KKSOUND.COM

off) their backup band. Whenever possible, a music director worth his or her salt air will arrange rehearsals around port time, which, especially as the contract matures, becomes important for maintaining one's mental health.

Most ships require musicians to perform a few simple non-musical duties, such as assisting in a mandatory lifeboat drill at the start of each cruise. In recent years, most have also begun requiring musicians for "in-port manning," which, as its name suggests, is remaining onboard while the ship is in port to assist passengers in case of an emergency. These duties are rotated among staff from the casino and shops, as well as entertainers and musicians to minimize the hardship on any individual, but they are still commonly resented. On John Walsh's current contract, each musician must stay on board once every four ports. "This can be a real drag," he says. "Port time is very valuable. And even though you can trade your assigned day with other staff, there are some ports that no one wants to miss, so you're usually stuck with it.

"The cruise companies are wanting more and more from everybody," John contin-

ues, and he recalls one that required him to oversee a passenger shuffleboard game. (He soon quit working with that cruise line.) "Insist on seeing the contract before you take the gig," he advises.

Shiver Me Timbers

A simple nautical fact: The oceans' waves move things—ships, people, stomachs. During one memorably severe tropical storm while I was on the *Sky Princess*, chairs tumbled, a television set slid off a shelf onto a shopkeeper's head, and countless ten- and twenty-year-veteran sailors (not to mention virtually all the sea-green passengers) were bunk-ridden for a couple of days. Granted, these conditions were highly unusual, but they bring up (so to speak) the subject of seasickness.

Generally, newer, larger ships bounce around less than older, smaller ones, and therefore are less likely to induce motion sickness. Nevertheless, most people new to cruising succumb for a while. It's not a pretty feeling, but most musicians get somewhat used to the nearly constant, gentler motion within their first month at sea. But even in "normal" non-storm conditions, rougher seas can "bring out the worst" in people, and at

The
Same
Top
Quality

Ed "Mr. Ed" Grell,
veteran house
drummer with
Las Vegas'
famous Plaza
Hotel & Casino
Show Band.

An
An
Affordable
Price

Sunlite Industrial Corp.

2436 Merced Ave., So. El Monte, CA 91733 • Tel: (626) 448-8018
Fax: (626) 448-9078 • <http://www.sunlitedrum.com> • E-Mail: sunlite@worldnet.att.net

DUPLICATE

PRECISION DRUM ACCESSORIES

Since
1979

The Difference is in the Quality!

Handmade ♦ Made in USA ♦ Lifetime Warranty

DUPLICATE X CYMBAL ADAPTERS

All of our cymbal adapters are manufactured from Space Age Aircraft Aluminum with Hardened Steel Threads combined with the Super-Lock System. Just thread it on and lock it down. Comes in 4 Different Styles.



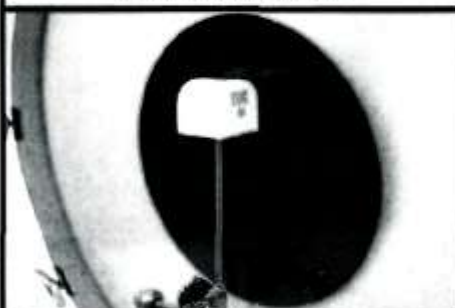
**A. SINGLE TILTING HEAD
CYMBAL ADAPTER**



**B. DOUBLE TILTING HEAD
CYMBAL ADAPTER**



**C. STRAIGHT CYMBAL
ADAPTER**



D. INVERTED BASE DRUM BEATER
• Speed • Featherweight
• Perfect Balance • Large Hitting Surface



E. DUPLICATE X CYMBAL POLISH



F. DRUMMERS FIRST AID KIT



G. SUPER DRUM REPAIR KIT



H. THE RED DEVIL FLYING WEDGE



I. MINI-CYMBAL ADAPTER

PRICING

A. 6" - \$30.75, 12" - \$32.95 B. 6" - \$37.35, 12" - \$39.55 C. 6" - \$19.75, 12" - \$21.95
D. \$21.95 E. \$5.00 F. \$10.15 G. \$20.50 H. \$23.95 I. \$28.00

PRECISION ACCESSORIES
FROM THE CYMBAL OF QUALITY

AVAILABLE AT
FINE MUSIC STORES

TAWS DRUM WORKS

31025 Center Ridge Road • Westlake, Ohio 44145
(216) 835-1382 • FAX: (216) 835-1608

DUPLICATE



least tend to make you feel tired or lethargic. Certain stretches of open sea are invariably worse than others. Rough sea conditions are exacerbated when a ship's stabilizers are retracted late at night so that the ship can make better speed. On predictably rough nights, I dutifully laid down cymbal stands that might otherwise have tipped over. Even the ship's

normal gentle rocking affects drumming by slowly moving your center of balance from one side to the other. In these situations, the objectives of "swing" and "groove" take on more literal, and less musical, meaning.

Okay, so there's much to think about in terms of cruise ship lifestyle vis-a-vis your own temperament and adaptability to unfamiliar situations. But since you'd be paid for playing your drums, by now you should be asking, What kind of music?, Do I like/can I tolerate that kind of music?, and of course, Could I cut the gig?

In The Mood?

One of my favorite cruise ship comedian jokes goes: "This guy says, 'Do only really old, old, old, old, old, old, old people go on Alaskan cruises?' 'No,' says the other guy. 'Their parents do.'" With cruising in general, this is only partly true. According to the Cruise Lines International Association, since 1986 the average age of cruisers has fallen from 52 to 49, and the fastest growing cruise population is the 25-to-39 age group. Also, cruise lines have promoted livelier activities to the under-the-hill set. Even so, you likely won't be playing to your contemporaries, and on certain cruise itineraries, such as Alaska and especially the Panama Canal, whose attractions are of a more sedentary nature, white and blue remain the most fashionable colors in cruise passengers' hair. This has a major impact on the styles of dance music played, and to a lesser degree, the currency and

hipness of show material.

Older folks (at least the ones who go on cruises) seem not to be able to exist without a daily fix of "New York, New York," "Satin Doll," and "In The Mood"—and some require several doses per day. Rubbing shoulders with such hoary cruise ship traditions as bingo, the masquerade party, and whale- or dolphin-watching are the foxtrot, "Alley Cat" (yesteryear's "Macarena"), and the feared and reviled "Chicken Dance." Silly non-dance activities require silly musical accompaniment to the tune of moldy martial chestnuts like "Anchors Aweigh," "The Colonel Bogey March," and "Hey, Look Me Over." Post-baby boomers raised on rock have begun taking to water, and a fair portion of both show and dance material is played with a rock beat, but head-bangers beware: "Rockin' the boat" still entails more Doobie Brothers and Whitney Houston than Metallica and Stone Temple Pilots. Hard-core jazzers fare no better: Except for special situations like the aforementioned jams, you'll have to leave Trane and Bird in the closet.

Will your shipboard repertoire include *only* schlock and antiquities? No. But if playing such music intolerably abrades your musical sensibilities, you'd better keep your feet on terra firma.

In the next issue we'll look more deeply into the kinds of music played on cruise ships, and we'll examine what drummers have to know to cut the gig, the potential musical benefits, and a few more challenges peculiar to life at sea.



INTERSTATE Musician

Equipment Catalog For Drummers And Percussionists

Drums, cymbals, heads, electronics & hardware. Cases, parts, and accessories. All manner of Latin, African and ethnic hand drums. Shakers, scrapers, blocks, bells, whistles, windchimes & sound effects. Videos, books, mics, cables, clothing & more. Selection, and Guaranteed lowest price!

FREE DRUM CATALOG!

414-786-3018

Web: <http://execpc.com/~musician>
email: musician@execpc.com

ASK ABOUT OUR GUITAR & KEYBOARD CATALOGS!

Box 510865, Dept. MD • New Berlin, WI 53151

1-800-IN-A-BAND
musician@execpc.com
<http://execpc.com/~musician>

IN THE STUDIO AND ON THE ROAD WITH DRUM TECH PRO PERFORMANCE

KENNY LOGGINS

BOOZ SKAGGS

DON HENLEY

STEVE MORSE

BUCKET BAKER

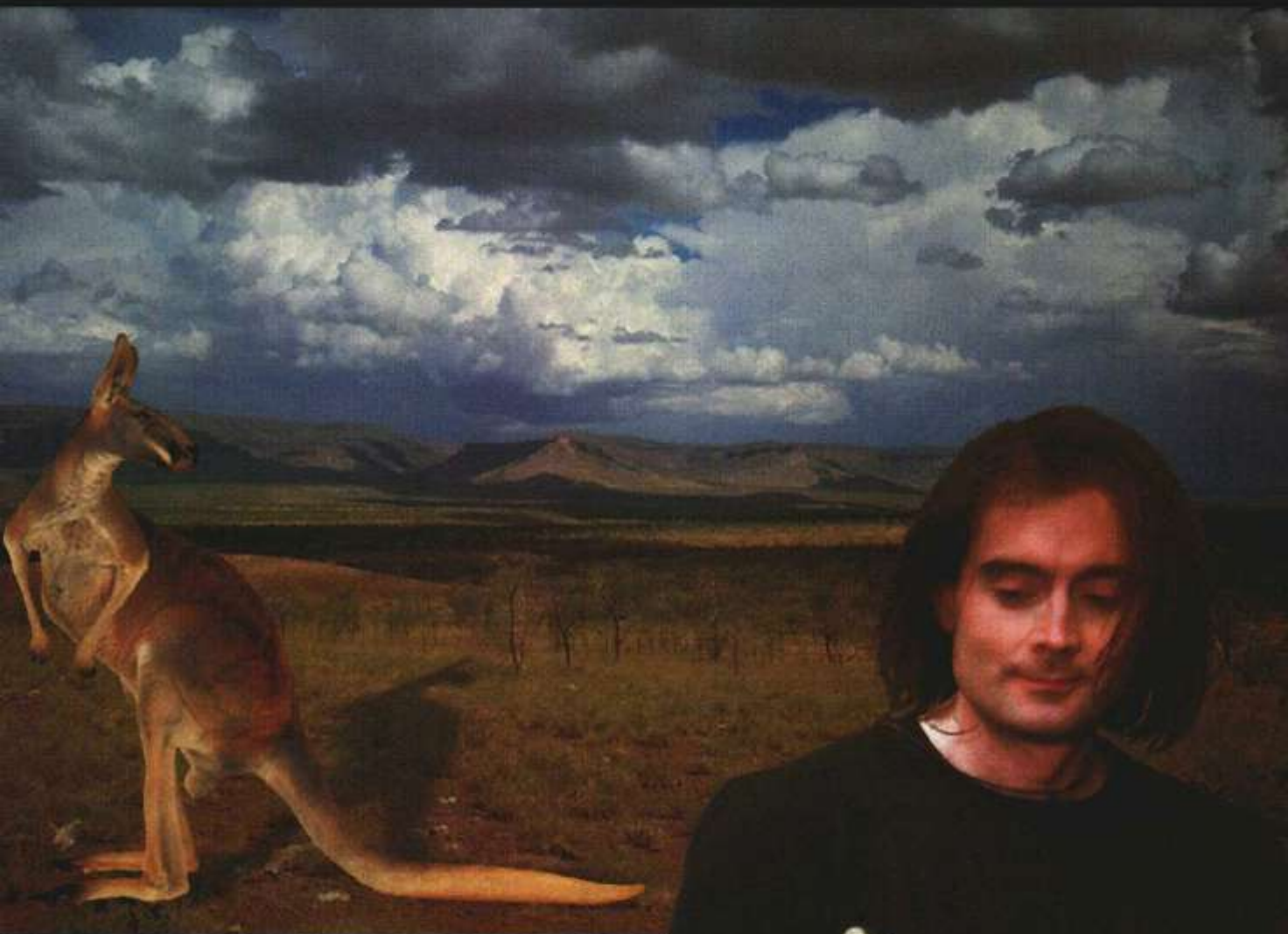
EAGLES

SCOTT CRAGO

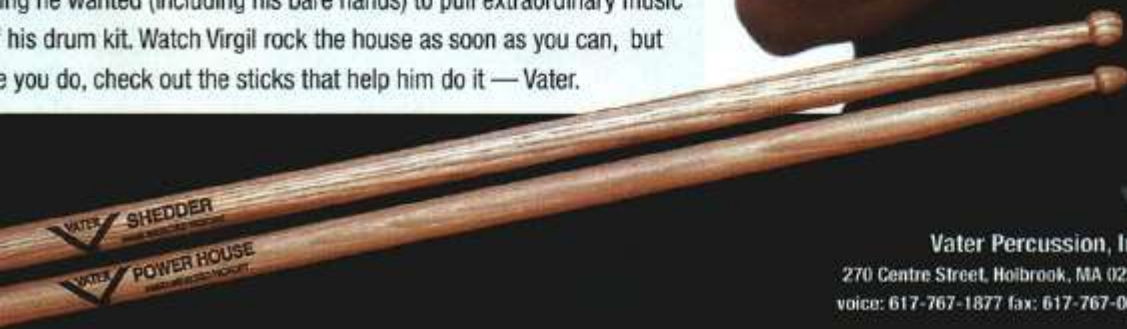
VAN ROMAIN

Drum Tech

Ever wonder where **Virgil Donati** learned how to kick?



Every once in a while someone comes along that is so naturally talented and unbelievably proficient that they seem to defy the laws of physics. That someone is Virgil Donati. Comments from even the most famous and experienced players on the scene range from "I'm burning my sticks" to "I can't wait to get home and practice that 'cool foot thing'." His sticks of choice are two new models from Vater: the Powerhouse and the Shedder. In Virgil's own words, "They're straight, balanced, reliable; they speak — LOUD"! That's high praise from the man who could use anything he wanted (including his bare hands) to pull extraordinary music from his drum kit. Watch Virgil rock the house as soon as you can, but when you do, check out the sticks that help him do it — Vater.



Vater Percussion, Inc.

270 Centre Street, Holbrook, MA 02343

voice: 617-767-1877 fax: 617-767-0010



Jack DeJohnette And Don Alias

The Making Of Talking Drummers

by Artie Traum

Jack DeJohnette and Don Alias breeze into upstate New York's Make Believe Ballroom studio at about 1:00 in the afternoon on a bright, late-summer day. The two are planning three days of sessions: monster drummers turned loose in a room full of drums, cymbals, and percussion instruments from around the world. The sessions will be videotaped and released by Homespun Video as *Talking Drummers*, so that drummers around the world can share the experience. The tunes will be eclectic: a "spicy jambalaya" of African, Native American, Caribbean, and bebop influences.

Don ambles in first, congas in each hand and a tambourine over his wrist. Jack follows with arms full of djembes, shakers, and a snare drum. They don't waste any time. There's little studio chatter, although the vibe is upbeat and enthusiastic from the get-go. These guys are ready to make music, and their intensity ripples through the room.

Maneuvering through the thick underbrush of wires, cables, microphones, and video equipment, DeJohnette and Alias go about tuning their congas and djembes and warming up. Within fifteen minutes they're playing away, improvising on the groove, checking each other for cues. Don's large hands slap down with accuracy. Jack snaps rhythms of his own and peers at Don, who is leading the charge.

"We have mutual admiration and respect for one another," Jack says, recalling their twenty-year association. "I first heard Don when he was playing with Nina Simone. He had this feel. It was precise, but it could also be loose. It didn't make you feel like you were in a straightjacket. Don and I hooked up. I saw something special in him. He had chops...technique...sensibility. He could support you, or light a fire when you needed it. Being a pianist as well as a drummer, I know what that feels like. I know what I want from a drummer."

Jack and Don's first percussion track is a call & response—a conversational percussion piece with roots in Africa and other indigenous cultures around the world. They start out trading fours, each time getting a little more complicated in their patterns. When the tune is over, they both get up, break into laughter, and hug each other.

"That was *baaaad*," Don slaps Jack's hand. "Ooooo-eeee!"

It seems they had gone into a trance while they were playing, and they had communicated with a kind of telepathy. The spell was broken only when the music stopped.

"When we start playing, the spirit comes through the rhythms and we're in an altered state," Jack notes. "The spirit of the drums comes through."

"We just started playing this rhythm," Don says, barely able to contain his excitement. "We started giggling. We had no intention of

playing *that*. You never think of Jack DeJohnette as being a hand percussionist. But he approaches the drums musically. It's important for hand drummers to tune their drums, and because Jack is always thinking about the musical aspect, the beauty of these sessions is that you hear the tuning of the drums."

This enthusiastic and ebullient mood sets the tone for the next three days—which are jammed with music.

In an age of cynicism about the business of music, where musicians grumble between takes about what their labels haven't done for them lately, Jack and Don are refreshingly occupied with the *music*. During the first three days of sessions, only one thing is said referring to the business of music. "My boys, they'll be wanting *this* track," Jack says to Don about a catchy tune with an African-reggae feel. "You dig?"

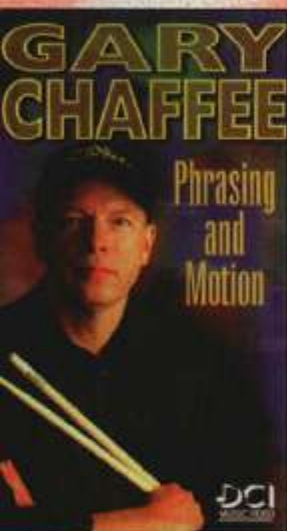
Otherwise, the focus is entirely on the music. Not that Jack and Don aren't savvy business people as well as musicians. They just never discuss it. There is a sense that someone will flip for these tracks...later. The music is *now*.



Don Alias (left) "talks," and Jack DeJohnette responds

THE ACE INSTRUCTOR *and* THE ULTIMATE TRIBUTE

New DCI Music Videos from Warner Bros. Publications



GARY CHAFFEE

Phrasing and Motion

(VH0287) \$29.95

Sticking Time, Linear Time, Rhythm and Meter

(VH0279) \$29.95

These videos were built around the innovative teaching concepts of Gary Chaffee, techniques that were first presented in the popular *Patterns* series. The videos are the perfect way to reinforce the techniques taught in the books. On *Phrasing and Motion*, Steve Smith, a former student of Gary's, performs a solo demonstration of the techniques explained in the video. On *Sticking Time, Linear Time, Rhythm and Meter*, Jonathan Mover, also a student of Gary's, makes a special appearance with a fabulous solo performance that displays the range of techniques taught on the video.

The Making of *Burning for Buddy*

Neil Peart invited 18 of the world's most respected drummers to record an album with the Buddy Rich Big Band as the ultimate tribute to Bernard "Buddy" Rich. This exceptional video series was shot during those sizzling *Burning for Buddy* sessions. It is filled with essential moments, including preparations for the recording, final takes, interviews with the drummers about Buddy, candid footage of the control room during playback, and more, all tied together by Peart's beautiful commentary.

(VH0206) **Part One** \$39.95 **Featuring** Kenny Aronoff, Bill Bruford,

Steve Gadd, Neil Peart, Ed Shaughnessy, Marvin "Smitty" Smith, and Dave Weckl.

(VH0270) **Part Two** \$39.95 **Featuring** Billy Cobham, Steve Ferrone, Omar

Hakim, Joe Morello, Rod Morgenstein, Simon Phillips, Steve Smith, and Matt Sorum.

(VH0353) **Part Three** \$39.95 **Featuring** Neil Peart, Steve Smith, Bill

Bruford, Joe Morello, Kenny Aronoff, and Steve Gadd.

(VH0355) **Part Four** \$39.95 **Featuring** Marvin "Smitty" Smith, David

Garibaldi, Simon Phillips, Gregg Bissonette, and Dave Weckl.



All things music...to all people

NOTE SERVICE MUSIC 1-800-628-1528 Dept. MDD73

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MDD73, PO Box 4340, Miami, FL 33014
FL residents add applicable sales tax.
In US add \$5/order shipping & handling.

IN CANADA
call 800-655-8863

IN EUROPE
call 44-181-550-0577

VISA AND MASTERCARD ACCEPTED

FOREIGN ORDERS

add \$12 for first item, \$5/per item thereafter.
Customer is responsible for all local importation fees/taxes.
Do not send cash. Payment must accompany
order and must be in U.S. funds.

NOTE
service music

Name _____	Country _____	Qty. _____	Product# _____	Price _____
Address _____	Apt. # _____			
City _____	State _____	Zip _____		
<input type="checkbox"/> Visa <input type="checkbox"/> MC Card # _____	Exp. _____			Subtotal _____
Signature _____	Phone # _____			Sales Tax _____
				Shipping _____
				Total Due _____

According to their worldview, Jack and Don drum by divine providence. "We're blessed," Jack says on more than one occasion. Don explains it this way: "Someone up there, the powers that be, said, 'You guys are going to play the drums. Do it right and you can bring this message to everybody.'"

This concept of a "blessing" from the gods could be interpreted either as inflated egos or as a realistic view of Jack and Don's talent. I choose the latter interpretation, partly because of Jack's mission-like decision to walk a spiritual path and change the world through percussive sound.

"There has to be some magic coming from a higher plane," says Jack, "because we met in the '70s, we crossed paths here and there...now all of a sudden there's all this work together. It's no coincidence. It's important that we recognize the gift and know where to take it.

"Drumming helps people get down into their deeper selves and release old blocks," Jack continues. "I think society is reaching out for something richer than material gain—and music is doing that. And there's something else about drums that all indigenous cultures know: They go to the drum for healing, for ceremony. The drum can call up spirits...cure illness...it can..."

"Raise and talk to people in the next village," Don cuts in.

"Cleanse the soul and the spirit," Jack concludes.

"Jack has a spiritual approach," Don muses. "Mine is subconscious. I was initiated eventually into the bata drum. I always had a thing about

it being spiritual, in drum ceremonies. I could see physically what it does to people. But Jack has a tangible way of explaining it. You get a feeling from him how it relates to the healing process. I come from a more primitive way of dealing with this."

Jack and Don were *there* for some of the most important moments in recent jazz history. From the Miles Davis Band and Nina Simone to Herbie Hancock, Joni Mitchell, Pat Metheny, and Michael Brecker, these guys helped to define and

shape the genre. Their mutual respect and friendship is obvious.

"We used to tour a lot in Europe," Jack recalls. "We'd be with Miles and Nina playing the same shows. At night there'd be jam sessions at clubs, providing an opportunity for us to play together. I saw something very special in him...a feel that I related to."

"A lot of musicians would tell me, 'You have Jack's playing in your playing,'" Don says. "I'm in awe of Jack. Even though we're

"Someone up there said,
'You guys are going to
play the drums. Do it right
and you can bring this
message to everybody.'"

Don Alias

Remo World Percussion

"Bringing The World Together."

BRAZILIAN COLLECTION

Remo's collection of Brazilian percussion instruments includes Cuicas, Tamborims, Agogo Drums, Pandeiros, Surdos and Repinique that are as advanced in technology as they are authentic in sound. Developed in conjunction with brilliant percussionist, Chalo, Remo's Brazilian Percussion brings together a world of irresistible Brazilian sounds, rhythms and colors.

Now available: new Remo Cable-Tuned Surdos!



REMO USA
Bringing The World Together.

Remo, Inc. • 28101 Industry Dr. • Valencia, CA 91355 • USA
www.remousa.com

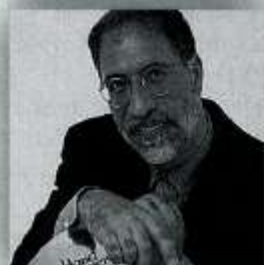


Chalo Eduardo

PERFORMANCES IN PERCUSSION BENEFIT

FOR THE

Larrie Londin
**SCHOLARSHIP
FUND**



**ED LANDRETH AUDITORIUM
TEXAS CHRISTIAN UNIVERSITY, FORT WORTH, TEXAS
FEBRUARY 21ST, 1998**

A day of percussion clinics featuring Terry Bozzio, Will Calhoun, Dom Famularo, Hip Pickles and Chester Thompson, along with an evening benefit concert with each artist appearing with the Texas Christian University Jazz Band.

“*Tomorrow's music is dependent on today's youth. We need to give the next generation every opportunity to learn and love percussion. Dad always appreciated the opportunities to share and teach his craft to others.***”**

— Sean Londin



The Larrie Londin Memorial Scholarship Fund was established by SABIAN Ltd. to provide scholarship funds to assist high school students and post-secondary music students in their percussion studies.

For more information on the Performances in Percussion Benefit, please contact: SABIAN Ltd., Meductic, New Brunswick, Canada, E0H 1L0, Tel: (506) 272-2019, Fax: (506) 272-2081, E-mail: sabian@sabian.com For more information on scholarships or to make a donation, please contact: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502, Tel: (405) 353-1455, Fax: (405) 353-1456, E-mail: percarts@pas.org Program subject to change without notice.



contemporaries, he's a hero of mine, like Mongo Santamaria, Miles, and others. My respect for him and my admiration for his accomplishment is so great, when he asked me to join his band Compost many years ago I was blown away. He's one of the greatest drummers, and he was asking *me* to play drums in his band. I told myself, 'Accept the challenge, regardless of what it is, because you're gonna learn something. You're getting it from one of the masters.' Just imagine that honor!"

As for Jack, he says, "It's mutual admiration and respect. When I first heard Don he was playing the drumset. I admired his playing and his feel. I knew I wanted to get with this cat eventually."

Back in the studio, the duo kicks into a tune called "Maximum Concrete Respect," with Jack playing a funky keyboard groove and a "loose, loping" traps part. Jack credits this style to Roy Haynes and Elvin Jones, two drummers with extraordinary musicality. "It's a cross between a jazz feel and a reggae feel," Jack explains. "Don plays the djembe and puts it on 2 and 4. It has cross rhythms and little spices, like a chef making ajambalaya of rhythmic condiments."

Don sits in the control room, chuckling and shaking his head to the beat. "A lot of that is my elation at watching him get off on what he's playing," says Don. "I just become joyful. It knocks me out all the time!"

Don's percussion tracks inspire Jack to play a single-line keyboard solo. "After Don put his tracks on, I responded to what he did," says Jack. "There's a reference to Miles in it, in the sensibilities of the phrasing and notes. I could see Miles, how he would attack the notes. It was really fun for me to play over, just bouncing on top of it."

During a break, Jack talks about the joy of being a musician. "It's a

gift that the pioneers of this music called jazz had. Music was always fun. Challenging, but fun. Piano is my first instrument, but when I came to drums there was something that happened immediately. There was some kind of different expression and immediacy. Piano has chords and scales and basic things, but drums are immediate. Even a child gets to it; it's a natural expression. There was never a word about 'You can't do something.' Jazz musicians encouraged that."

"A lot of great musicians are insecure," Don adds. "I've been lucky in the sense that I don't really judge myself. I always just hit it straight ahead and right on. I'm not judgmental upon myself. What I see in Jack is professionalism. What comes across with him is that he never looks like he's having an insecure moment."

Working ten to twelve hours each day, Jack and Don seem to flow from one tune to the next. They chant "O Cho Zi," an ancient African song. They play log drums, shakers, and cabasa. They even bring in a young rapper named Monk to sing an overdub on Jack's tune "Say What? You Don't Say!" Monk is shy at first, but he rises to the task. He quickly finds his pace, and with a raspy, deep voice blasts out a series of improvised staccato lyrics.

Finally, Don sits at the traps. Jack sets up a funky, Stevie Wonder-style groove on keyboard. They start slowly, carefully establishing a feel, and then explode into an extended improvisational piece called "Tales From The Woods." Jack increases his keyboard part incrementally, but Don wails from the outset. It's as if he's literally been taken over by a spirit that walked into his body and is making it move. He looks like one of those wooden folk-art dolls that dance on a stick. He breaks into a sweat. His arms flail freely from tom-toms to cymbals to snare. His foot kicks—literally.

"Tales From The Woods" seems to have no time signature. Jack and Don are letting everything go. You *feel* their spirit, their soul, their years of experience reaching, yearning, soaring in one exhaustive search for freedom. They finish the tune after twenty minutes—and immediately start playing again for another twenty.

"You're taking a risk in free improvisation," Jack says, "as to whether or not it's going to be interesting. You create a structure for yourself so the listener can follow you. You build motifs. You have to adapt a way of playing and not listen to what the drummer is doing, 'cause sometimes it can be so strong it can pull you out. So for me I had to go in with both of these heads."

Don adds, simply, "It was a spontaneous, improvisational, creative piece of music. We sat down and we played."

But how did they manage to make the hits together without specific time signatures or predetermined signals? "The piece gave me inspiration to play," says Don. "I was able to play musically, not just as a timekeeper, but to play the drums themselves."

Later, Jack showed the video of "Tales" to Michael Kane and Jerome Harrison (from Jack's current touring band). "Don and I were coming out of these things hitting beats together," Jack notes. "They said, 'Man, how are you doing that? What time are you playing in?' Michael is very astute; he does the same thing. We might be playing 1, 2, 3, 4, or a bar of seven or nine, but we're not thinking in terms of bar lines. We're playing off a pulse. If you think in bar lines you'll have a lot of overlapping phrases. But it makes total sense, because it all resolves in the pulse. You think in terms of phrases within the pulse."

Don is less philosophical. "I was just thinking about the pure music, totally creative pure music."

**ANNOUNCING AN
EXTRAORDINARY VIDEO EVENT!**

**JACK DEJOHNETTE & DON ALIAS
TALKING DRUMMERS**

A JOURNEY OF MUSIC, FRIENDSHIP AND SPIRIT

**INTRODUCED BY PAT METHENY, WITH COMMENTARY BY
DAVE HOLLAND, MICHAEL BRECKER AND JOACHIM LARTEY**

Experience world-class musicians improvising and creating a thrilling duet album of percussion-based works. Powerful studio performances on drum set, congas, djembes, shakers, ocarina and keyboards are intercut with intimate conversations revealing Jack's and Don's influences, musical ideas and illustrious history.

This video is inspiring, moving and essential viewing for all musicians.

55-min. video \$29.95 + \$5.95 P&H
VISA/MC/Discover
Call 1-800-33-TAPES
914-246-2550 Fax 914-246-5282
Or write:

homespun
Box 694MD, Woodstock, NY 12498
<http://www.homespuntapes.com>

**JACK DEJOHNETTE & DON ALIAS
TALKING DRUMMERS**

homespun

FOR DEALER INQUIRIES
IN US & CANADA CALL:
HAL LEONARD
1-800-221-2774



The Depth Is Back!

HEY!

Remember that big, fat,
low tom tom sound
you heard on the classic
rock and roll records?
The sound that you could
never get on your own?
NOW YOU CAN!



ALL NEW Performance II Drumheads with X-R™ Drumhead Film have more depth and punch than you have heard in years. And, best of all, you don't have to go into the recording studio to get it.

Just put some **ALL NEW Performance II's** on your toms, **tune them "loose,"** and get ready to rumble. Your toms will sound bigger, deeper, fuller, and louder than ever before. No other two-ply heads come close.

NEW Tough X-R™ Drumhead Film has great stick response, great resonance, great projection, and a big, fat sound. And only Aquarian has it.

The sound you loved on records but could never get live...until NOW!

Performance II Drumheads from **AQUARIAN** for that classic "DEEP" sound.
Write or call for our "Loose Tuning" instruction sheet
and a new **AQUARIAN** catalog.

AQUARIAN ACCESSORIES • Tel: (714) 632-0230 • Fax: (714) 632-3905
1140 N. Tustin Ave., Anaheim, CA 92807, USA • All Rights Reserved
E-Mail: aquarian98@aol.com

MD Classic Casuals

ON THE GIG...OR JUST HANGIN' AROUND!



The BIG BAGGY BOXY PULLOVER. What more can we say?! Well, this "nearly navy" hooded fleece pullover is made from 100% ring-spun, pigment-dyed cotton, and it features an *MD* rubber stamp emblem on the left breast. Great for load-outs on cool nights.
Sizes: L, XL
\$38



The BLACK TEE. Stay cool and comfortable during those marathon woodshedding sessions. This bold 100% cotton tee features an oversized *MD* logo running vertically up the right-hand side.
Special size options: adult-M, L, XL, \$12; youth-M and L, \$10

The CRUMBLE CAP. The hat that never dies! This unstructured, army-green brushed tabby twill cap can really take the rigors of the road. Features a tech closure and the *MD* logo on a softouch leather patch.
\$10

The 6-PANEL CAP. Just right for baseball, frisbee and outdoor gigs! Features a natural twill crown, black twill visor, and plastic tab closure. With a black & red *MD* logo directly embroidered on the front and *Modern Drummer* on back.
\$14



The PIT STOP. This very cool unstructured black hat features a "purple night" suede visor, a leather closure, and a unique *MD* logo directly embroidered in front and the classic *Modern Drummer* logo on back.
\$18

The FLASHBACK TEE.

Some things never go out of style. Introduced in 1969, this 100% heavy-weight cotton tee will withstand many an all-niter. The original garment-washed, pigment-dyed tee, generously cut, in a choice of "slate," "herb," and "port" colors. Full frontal tone-on-tone MD logo. Sizes: M, L, XL. \$15

herb

The CLASSIC POLO.

Classic, indeed—with a touch of cool. Made from 100% indigo-denim cotton, with the funky MD rubber stamp emblem on the left breast and the famous MD logo rubber patch on the sleeve. Wood-tone buttons add a nice touch. Sizes: M, L, XL, XXL. \$32

Name (please print)

Address

City

State

Zip

Phone

Visa/Mastercard #

Exp. Date

Name on Card

☐ Visa

☐ MasterCard

To phone in your order, call
(201) 239-4140

Business Hours 8:30A.M.—4:30P.M. EST.

SHIRTS

Qty	Size	Item	Price	Total
		Big Baggy Boxy Pullover	\$38.00	
		Classic Polo	\$32.00	
		Black Tee (adult)	\$12.00	
		Black Tee (youth)	\$10.00	
		Flashback Tee (Port)	\$15.00	
		Flashback Tee (Slate)	\$15.00	
		Flashback Tee (Herb)	\$15.00	
SUBTOTAL				

CAPS

Qty	Item	Price	Total
	The Crumble Cap	\$10.00	
	The 6-Panel Cap	\$14.00	
	The Pit Stop	\$18.00	
SUBTOTAL			

For shipments to NJ, add applicable 6% state/local taxes to cap orders only.

MERCHANDISE TOTAL

SHIPPING AND HANDLING CHARGES
(see box below)

GRAND TOTAL

IF YOUR MERCHANDISE SUBTOTAL IS: (before tax)		PLEASE ADD
Up To	\$20.00	\$5.00
	\$20.01 - 40.00	\$6.50
	\$40.01 - 70.00	\$7.50
	\$70.01 - 100.00	\$8.50
	\$100.01 - 130.00	\$9.50
	\$130.01 - 150.00	\$10.50
Over	\$150.00	\$12.00

Make check payable and mail to:
Modern Drummer Publications
Attn. MD Classic Casuals
12 Old Bridge Road
Cedar Grove, NJ 07009

* All checks or money orders payable in US funds only (no cash).
* No C.O.D. * Please allow 4-6 weeks for delivery.

* MD Classic Casuals can be shipped to a street address only.

* No P.O. Box deliveries.

What The Pros Look For In A Drummer

Compiled by Cheech Iero

Have you ever played a gig and spotted a drummer you really admire in the audience? Along with being a bit nerve-wracking, it might make you wonder what they are listening for in your playing. Read on to find out what some leading pros focus on when watching other drummers perform.



Alex Acuna

I listen for a good sound and a good groove or feel. The tonality of the drums and a good cymbal sound are also essential. Other important qualities are good technique, a musical approach to the music, and a relaxed approach. The groove is crucial. The drummer has to make me want to dance.



Alex Solca

Steve Gadd

I look for a drummer who plays musically, someone who sounds like he's listening. I also listen to how well the guy plays with the band, and his time. Technique is nice, but more important is the way he works off the other musicians. Actually, it's all in how he applies everything he knows to whoever he's playing with.



Max Weinberg

The first thing I look for is whether the drummer is supporting the song. Next is how he makes the music feel; that can't be underestimated. I also certainly appreciate any drummer who's spent years developing his technique. Good technique can only help you play better.

WELCOME TO MUSICIANS INSTITUTE HOLLYWOOD, CALIFORNIA, U.S.A

Today, there are so many labels that styles seem to run together. But once in a while, someone comes along and blows everybody's mind (you know who they are), and a new style is born. Well, you can bet that player, singer, or producer knew there was only one way to go - and that's to play straight from the heart. He or she knew that the music was already inside...

How do you get to the music inside you?

If you have the desire, the commitment and the determination, MI's energy-charged programs will do it!

Call now or visit our website for a 1997-1998 catalog and a pass for a **free** day of classes at Musicians Institute!

...Get ready for an amazing journey!



1-800-255-PLAY
www.miedu



1655 McCadden Place, Box MD98, Hollywood, California 90028 Tel: (213) 462-1384 Fax: (213) 462-6978



Bernard Purdie

The first thing I look for is character, and the feel a drummer adds to a particular song. Every song should have a different meaning, a different rhythm, and a different attitude. I don't care if it's jazz, funk, R&B, or pop. I always look for character and attitude.



Anton Fig

I look and listen for a drummer with a good feel, and a personal style and sound.



Ed Shaughnessy

I look to see if the drummer is into the music. The biggest problem I see with young drummers is that they're not listening enough to the music, they're listening more to themselves.

Other important elements to me are good chops, a good sound, and a strong, solid time feel. And if you're not listen-

ing intently, and really trying to contribute to the success of the music, then you're not really functioning at 100%.



Kenny Aronoff

The two things that grab me the most are the beat and the groove. The beat immediately defines where we're at. It's the first thing that strikes me. Next is the groove, the whole vibe of the player. It's important for the drummer to be connected with the music. After that, I listen for technique.

What's this person playing technically that I can't do? What creative ideas does this drummer have that I'd never heard before?



Dom Famularo

I can sum it all up in one word—*style*. All great artists are differentiated because of the essence of their style. Style is the ultimate combination of technique and expression.

For me, that's the balance of any level of art.

When you think of a guy like Gadd, you think style. We all know Gadd's sound. And guys like Krupa, Buddy, Elvin, or Tony—it's their style. Unfortunately, the word is misused a lot in today's drumming. Style is one thing that's removed from a person's playing with a lot of today's music. People tend to play very stale and sterile. Once that style ingredient is removed, everyone starts to sound the same.

DW • ACCESSORIES ADD-ON CLAMPS & ARMS

DW's new Add-On Clamps and Arms provide a versatile system for drummers to mount a variety of drums, cymbals and accessories from any existing cymbal or drum stand. Add-Ons consist of single and double clamps with "Ball-In-Socket" tom-tom arms as well as optional interchangeable

cymbal, closed hi-hat and block/bell arms. Angle, height and location adjustable—and made from the same components as DW's dependable 9000 Series Drum Hardware—DW Add-Ons can add a new level of flexibility to any drum or percussion set-up.

DW Add-On Clamps & Arms

- 991 Single Clamp with 1/2" Tom Arm
- 999 Double Clamp with 1/2" Tom Arms
- 457 3/8" Block/Bell/Accessory Arm
- 799 Dual Angle-Adjustable Arm Bar (with Straight/Boom Cymbal Arm)
- 9212 Closed Hi-Hat Arm

dw

Drum Workshop, Inc.
101 Bernoulli Circle
Oxnard, CA 93030

www.dwdrums.com



Chris Parker

I look for a swinging gait, a balanced, steady, consistent walk—and the ability to emote within the context of good time. I also look for the appropriate feel for the tune, a solid bass drum, and a full range of dynamics.

Whenever I meet someone, I pay particular attention to the way they walk. When I see guys who walk with a kind of consistent swing, right in there, energetic but not forceful—sure enough, these guys turn out to be good players. The first time I met Steve Gadd, he introduced himself to me. I said, "How did you know it was me?" And he said, "I could tell by your walk."



Gregg Bissonette

I know it's been said before, but the number-one thing I look for is tempo. If a drummer can start the song off at the right tempo and hold it there throughout, that's most important. Second is the ability to play different styles of music: pop, rock, swing, Latin, country, R&B,

etc. Third would be the ability to perform these styles at all dynamic levels. From small clubs where people are dining and just want background music, to stadium tours where you really need to project. Fourth is the ability to interact with other musicians. Fifth would be technical facility and a good ability for improvisation. Last would be originality—something that sets that drummer apart from the others.



Charlie Perry

A good sense of time is essential. It has to blend and harmonize with the other players, and it has to give. It can't be stiff or rigid. Depending on the style of music, some drummers play more on top, while others are more behind the beat. But essentially it's a matter of keeping steady, swinging time.

Second is the drummer's ability to interact with the other musicians. Can he carry on a musical conversation? He doesn't necessarily have to be the dominant voice in the conversation, but an active voice.



Joe Morello

To me, musicality is most important. Is the drummer playing correctly for the band he's with? Some guys are just oblivious to who they're playing with. They're just practicing on the bandstand.

Next would be good taste and good control of the instrument. I also listen for good time, the ability to swing the band, and a good feel. The musical elements are the most important to me.

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$7.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
\$10.00 US Funds



—Specify Size—

"We will beat any advertised price"

**ATLANTA
PRO PERCUSSION, INC.**
2526 Spring Road • Smyrna, GA 30080
(770) 436-4000 (770) 436-3786
Or call operator for toll free number
Call or write for our **FREE DISCOUNT FLYER**
Call Information for our toll free number

PERFORMANCE is Everything!

Performance Snare Drums™ by **GROVER**

High Series 11-ply shell
with Designer Station Lign Finish
GST Series Visually Indestructible
synthetic shell that resonates with sheer power



- Exclusive nodal venting system produces faster attack
- Die-cast "cotton-style" lugs isolated with rubber bushings
- Hand-cut precision bearing edges
- Performance Snare System™ non-spiral snare wire increases response and projection

NOW WITH EXTRA SNARES!
Includes 2 sets of snare wire for bright or dark drum sound!

Grover Pro Percussion
617-935-5200 tel • 617-935-5522 fax
Email: grover@tiac.net
Web: <http://www.tiac.net/users/grover>



Carter Beauford makes you listen.
You listen to his time, you listen to his feel, you listen to
his musicianship. Carter brings the Dave Matthews Band
to life every time he sits down to play.
And every time, he's playing Evans drumheads.



Photo: Eleonora Albertoni

er Beauford: Genera G2 Clear batter heads
Resonant black heads on toms, a Genera HD
on snare, and the EQ3 bass drum system.

Free Evans Drumhead Catalog or poster
s ad please write to:

Look for Carter's new boxed-set drum instruction
video, *Under the Table and Drumming*, available
soon from DCI Music Video.

J. D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com • Home Page: <http://www.daddario.com>



Michael Shrieve

I look for the feel within the time, and the overall performance of the music. It's exciting to discover a special drummer who is proficient and who has an extra type of ability.



Gary Chaffee

When I go out to hear someone new play, I really like to be surprised. I like to hear something unique, something personal. Clones don't interest me, and neither do guys who just blow chops all night. It's just not very musical, and not very enjoyable to listen to. I like guys

who have their own style and can play the music. I like players who are aggressive and play like they mean it.

In terms of students, I look and listen for that spark of originality, and some indication that the physical potential is there as well. Sometimes only time will tell, but usually you can get some idea as to how tough it's going to be to get the stuff out.



Vinny Appice

I listen a lot to where a drummer places his fills, and the kind of fills he uses. Are they just stock 8th notes? That tells me this drummer is more of a simple player. If it's something a little more complicated, with a little more technique, that tells me this guy knows what he's doing. At

the other end of the spectrum is what a drummer *doesn't* play. I listen for that a lot, as well. I was a really big Bonham fan because he was tasteful and placed his fills where they counted most. That's important to me.

A drummer's body language also indicates to me whether he's straining or playing at ease. Body language tells you whether it's natural or not. You can tell if it's a struggle or if it flows.

Finally, I listen for the sound of the drums themselves. That's a good indication that the drummer knows how to tune his instrument. Drums should be easy to listen to. Even though drum sounds have changed over the years, it's still a matter of making them sound good.



Rick Mattingly

Jim Chapin

I look for a drummer's strengths. I've known guys with very little technique, but musically, well, that was a different story. Sometimes a drummer's weakness can be his greatest strength. Some great drummers developed their style to compensate for their weaknesses.

Finally, the answer to playing Double Bass Drums as you DESIRE! This Limited Exclusive . . .

“FREE REPORT Reveals The Amazing Inside Secrets You’ve Never Been Told To INSTANTLY Play Your Feet EXACTLY Like Your Hands!!! Get 100 MPH Ballistic Bass Drums In 15 Minutes Flat!”

Joe Stronsick, a well hidden double bass genius wants to PROVE his secret empowers drummers to immediately play their bass drums EXACTLY LIKE THEIR HANDS, getting the best feet in the world. Discover the shockingly simple secret you’ve NEVER BEEN TOLD about how to dominate your Bass Drums, a secret NO ONE has ever explained to you before! □ by Tim Hogan

Dear Frustrated Drummer: If you're tired of feeling frustrated with your feet, and wonder why you don't get any better, keep reading this article. You're about to discover how to learn the one aspect of your double bass drums that everyone's taught you incorrectly. . . and how to INSTANTLY correct this simple mistake. Joe Stronsick, a true double bass genius, knows most drummers want to get better NOW, but don't! Think about this: If all the technical advances in pedals are so great, why are 98% of all double bass players' feet still going to hell? If all it took was a super speed pedal plate, you'd be getting better. But you aren't, so something is wrong. Then there's the so called "training" you get from drum pros, books, videos, etc. They've been teaching this same stuff forever, and you still can't play your bass drums like you dream of! So what's the problem? Why can't you do this? Do you really want to find out? Stronsick will reveal to you: **The Greatest Myth In Double Bass Drumming!** in the Free Report, "Ballistic Bass Drums."

Some of the SECRETS YOU'LL Discover!

* **The Secret Of Economy Of Motion** to take your feet from the typical repetitive fast single strokes... to easily mastering single and double

strokes, putting flams and rests wherever you want them in any time signature.

* **One Crucial Secret You Should Know** to get **Ballistic Bass Drums In 15 minutes Flat!**

* **The Biggest Mistake 98% of Drummers Make With Double Bass Playing And How To Solve It INSTANTLY!**

* **The Greatest Myth In Double Bass Drumming! . . . and, much, much, more!!**

Once you understand these secrets, immediately you'll enjoy the satisfaction of knowing your feet will play rhythms you only dreamed of before, leaving every drummer you know in the dust. People will swear you're on PCP or shot your legs up with Benzedrine. You will **STOP spending frustrating hours** playing the 'wrong way', using wasted motions that lead you NOWHERE! At last, You'll enjoy playing your feet EXACTLY the way you tell them to play, totally **UNDER YOUR CONTROL. finally having a hell of a lot of fun with your playing!**

The awesome advantage to reading this report is finally discovering THE TRUTH-- that there is a simple, effective, Guaranteed, proven way for YOU to get the best bass drums in the World! You will find out about the amazing Ballistic Bass Drum System Joe Stronsick has put together and why it is the first



- and ONLY- to **GUARANTEE** that you will instantly play your feet exactly like your hands. **Play What Others Cannot!**

Free Report Reveals Double Bass Secrets

If this sounds too good to be true, then you owe it to yourself to get Joe Stronsick's Free Special Report, "Ballistic Bass Drums." In it he reveals the amazing details behind his proven Double Bass Drum System. It's easy to get your **FREE** copy, just call:

1-626-683-1709

24 hrs, 7 days a week for a FREE recorded message to get your Free report.

© 1997 Savior Inc.



Buddy Rich

[Buddy's comments are excerpted from an MD interview conducted in 1980.]

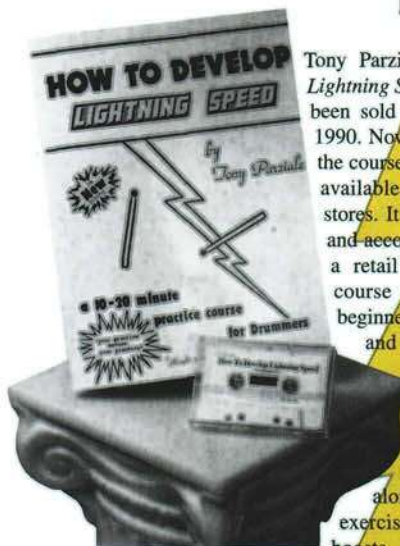
I listen for that little something extra, which makes a drummer outstanding. There's around a

half-dozen guys today who I'd put

in the category of truly good players. But every time I do that, I have to remember that every guy I heard coming up was a great drummer. Papa Jo laid the groundwork for how to play with a big band. I feel the same about all the guys I knew in my lifetime because each one was an individual stylist who didn't steal from other guys. Jo sounded like Jo, Gene sounded like Gene, Philly Joe sounded like Philly Joe, and Max sounded like Max. Every drummer had a distinct personality, and you knew exactly who you were listening to. If you put on six records today, the same drummer could've played on all six. There's no variation in sound and you can't differentiate. When you find someone with that little bit of something extra, they become outstanding.



How To Develop **LIGHTNING** Speed Practice Course



Tony Parziale's *How To Develop Lightning Speed* practice course has been sold through the mail since 1990. Now in its seventh printing, the course has recently been made available through retail music stores. It consists of a workbook and accompanying cassette, with a retail price of \$22.50. The course is recommended for beginners to semi-professionals, and reading music is not required to benefit from the method. Said to teach "many tried-and-true techniques for speed development along with an innovative exercise outline," the course boasts the potential for "an increase in drumming speed of up to 50% after the first time it is tried." Information about the course and where it may be purchased can be obtained from the Parziale Corporation.

1-800-586-3161

The Parziale Corporation, Box 3456, Mercerville, NJ 08619

And you thought our selection and service were

Unbelievable!

MAGIC

OUR PRICES ARE MAGIC TOO!

For the world's largest selection of drums, percussion instruments and accessories, ready for immediate delivery.... Call us today for special prices or a free catalog.

We perform...so you can perform!

**DRUMS
IN THE**

Wind

1-219-272-8266

CALL INFORMATION FOR
OUR TOLL FREE NUMBER

a division of
the Woodwind & the Brasswind
19880 State Line Rd. South Bend, IN 46637

Give That Special Drummer Friend Or Relative

A Gift Subscription To MD This Year.....

And We'll Send Them

FREE GIFT ITEMS

In Your Name!



Modern Drummer is the world's most widely read drum magazine, with enlightening, full-length feature interviews, tons of playing tips offered by leading drummers, and everything that's new in products, records, books, and videos. Every issue is jam-packed with information that's every drummer's first step to better drumming!

A gift subscription to **Modern Drummer** is a monthly reminder of your thoughtfulness, and one of the nicest gifts you can give to that special someone. It's one gift that will be enjoyed every month throughout the entire year, long after the others have been forgotten.

Along with being a great holiday value (Just \$34.97 for 12 issues, or \$56.97 for 24), a gift of MD offers hassle-free shopping with no gift wrapping, long lines, or crowded stores to deal with. We'll handle it ALL for you—and we'll even send an attractive card in your name to announce your gift.



PLUS

*FREE GIFTS For That Special Person That
Will Have Them Thinking Of You
All Year Long!*



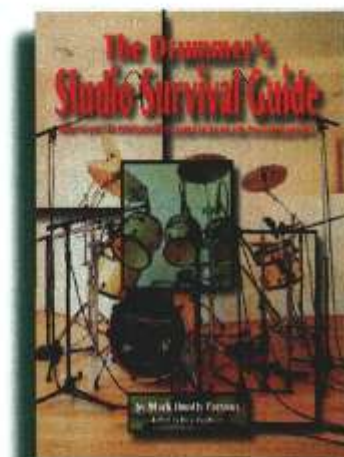
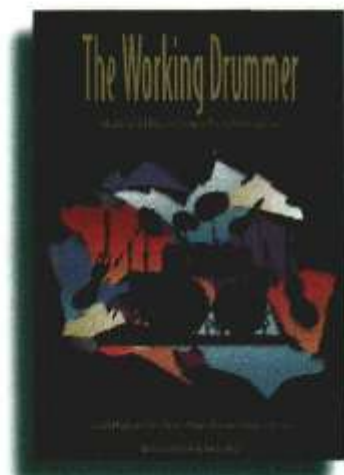
Give that special someone a **One-Year** gift subscription to MD (only \$34.97), and with your payment, we'll send a **FREE** copy of **The Working Drummer** by Rick Van Horn, a best-selling, 144-page book with hundreds of valuable tips every drummer needs to know to succeed. Retail Value: \$14.95.

Send a **Two-Year** gift subscription at \$56.97 (24 jam-packed issues), and with your payment, along with a copy of **The Working Drummer**, we'll ALSO send a copy of **The Drummer's Studio Survival Guide** by Mark Parsons—the definitive book on recording drums for the novice to professional drummer. Retail Value: \$12.95. **A Combined \$27.90 Value!**

Simply fill out the attached card and mail. You can use your credit card, or we'll bill you later if you prefer. **FREE GIFTS** will be sent separately upon receipt of payment.

**For faster service, simply call us
TOLL FREE at 1-800-551-3786**

(Please be sure to give the operator the Key Code listed on the coupon below to ensure your free gift.)



A GIFT OF MODERN DRUMMER

☐ Please send a One-Year gift subscription of MD for \$34.97, along with a copy of **The Working Drummer**. A **FREE \$14.95** value.

☐ Please send a Two-Year gift subscription of MD for \$56.97, along with a copy of **The Working Drummer**, **PLUS** a copy of **The Studio Drummer's Survival Guide**. A **Combined \$27.90** value.

☐ Payment Enclosed ☐ Bill Me

☐ Visa ☐ MasterCard

Card #: _____ Exp. Date: _____

Send Gifts To:

Name _____

Address _____

City _____ State _____ Zip _____

Gift From:

Name _____

Address _____

City _____ State _____ Zip _____

Key Code B711

Rates good in U.S., Canada, and Mexico. For foreign delivery send \$41.97 for one year, \$63.97 for two years (U.S. currency only). Add an additional \$75.00 per year for airmail. Please allow 6-8 weeks for delivery.

A Gift Card Will Be Mailed In Your Name. Please make checks payable and mail to:

**Modern Drummer
Subscription Services
PO Box 480
Mt. Morris, IL 61054**

The Studio X

Virtual Reality Comes To Drumming

by Rick Van Horn

John Deveck is a mechanical designer whose idea for a robotic ice cream vending machine has taken the vending world by storm. As is often the case with creative individuals, John is also a musician, and he's recently focused both of those identities on the creation of the *Studio X*—a video arcade game offering the excitement of drumming in a conceit environment.

John and his partner, Aldrin Roque, were actually guitar players who worked in bands together. But John also enjoyed the drums. "Four years ago I found an old snare drum in my house," he says, "and I started practicing. Then I borrowed a drumset from a friend of mine, and started playing along to CDs in my room. One night as I was playing, I came to a realization. I was having some problems with the ice-cream vending business, and I thought, 'We need other things to think about just in case things don't go well here.' I was trying to draw on things I love to do. I thought of music, but music and money don't always go together. I wanted to find a way to bring the joy of music to people. I would never have gotten into music had it not been for somebody showing that joy to me and teaching me how to get into it."

John realized that his ice cream machine gave him an automatic "in" to the amusement industry, and thus a way to reach children. "I saw my nieces and nephews having a very good time playing on my drums," he recalls. "I wanted to incorporate that euphoria into my new idea."

John also recalled his own dreams as a guitar player—to play on stage in a major



The *Studio X* is a self-contained electronic drum performance simulator, intended for placement in arcades and other amusement sites. The unit shown here is the initial demo model. Finished production models will feature a molded plastic booth and even more sophisticated environmental effects.

band, with the lights and the cheering audience. "I wanted to find a way to time-warp people right to that goal," he says, "with a simulation that would say to them, This is how cool it can be. If you enjoy this simulation, take the journey and you'll get there for real.' So I spray-painted a big wooden box, put in colored lights, added electronic drums and some recordings, and came up with the prototype for the *Studio X*. Then I threw a party at my house for twenty kids. They were in that booth, playing drums, *all day long*."

Seeing kids getting into the *Studio X* prototype gave John the confidence to do a patent search. Nothing similar had ever been done, so he pursued a patent. Since then, he's been working on developing the *Studio X*, part-time, for about a year and a half. Aldrin Roque added creative input towards the construction of a demo unit that could be shown to the arcade industry.

The finished *Studio X* consists of a highly decorated booth environment, a sound and lighting system, a computer monitor from which the player selects the



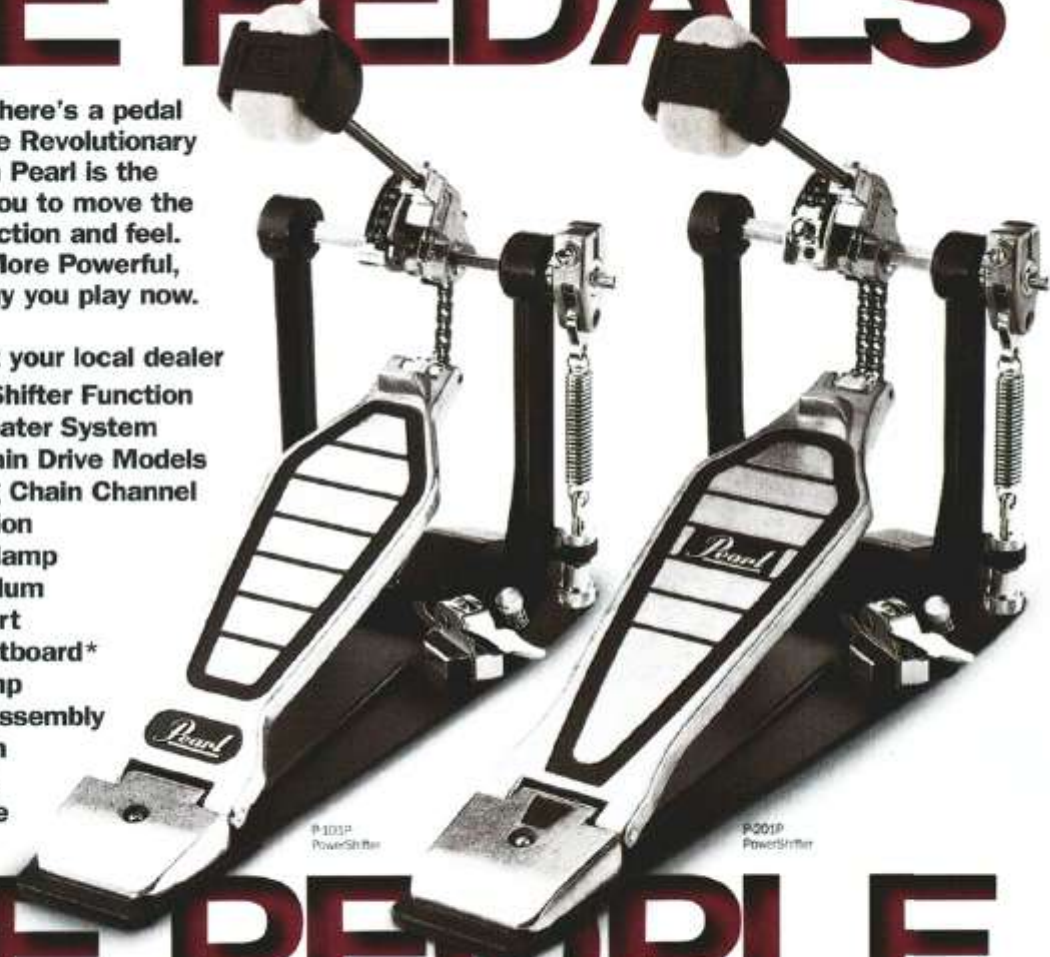
Inside the booth, the player selects a tune on the computer screen, then drums along on the electronic pads as the sound pours out of the stereo system. The "virtual reality" of being on stage for a concert performance is remarkable.

THE PEDALS

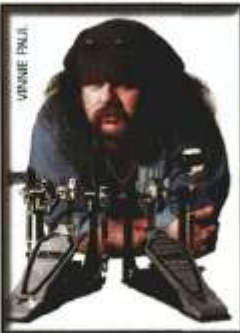
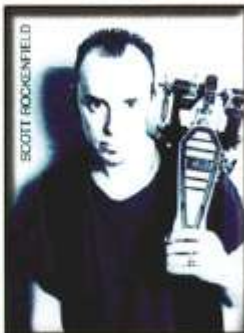
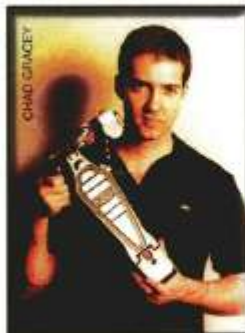
If you haven't noticed, there's a pedal revolution going on. The Revolutionary PowerShifter pedal from Pearl is the only pedal that allows you to move the footboard to fine tune action and feel. Faster, Smoother, and More Powerful, it's the pedal for the way you play now.

Check these features at your local dealer

- Revolutionary Power Shifter Function
- QuadBeater 4 Way Beater System
- Double and Single Chain Drive Models
- Silent, Smooth Gliding Chain Channel
- Precision Bearing Action
- Uni-Pressure Spring Clamp
- Floating Spring Pendulum
- Silent Felt Spring Insert
- Adjustable Height Footboard*
- Roller Cam Hoop Clamp
- Easy Spring Tension Assembly
- New Footboard Design
- Removable Toe Stops
- Solid Steel PowerPlate



THE PEOPLE



Find us on the Internet



www.pearldrum.com

tunes, a hundred-disc CD player, Roland electronic drum pads (including a bass-drum pedal), and an Alesis D-4 as a sound source. There is also vending hardware to accept money and time the play, and a computer to control the overall operation. It's a sophisticated system that provides the player with the very real impression of performing at a major concert event.

"I think that the unit will appeal to arcade operators," says John. "There aren't many different categories of arcade games. I went

to a couple of arcades, and they had five rows of similar racing games. So just being in a different category offers a high value. The *Studio X* is also educational and interactive, which adds more value. We've already run several tests at major arcade venues in the New York City area, and the response has been tremendous. The issue with the operators is usually price. But if I get some advertising support from the drumming industry to keep the price low enough, I think the *Studio X* will be a



John Devecka (left) and Aldrin Roque, creators of the *Studio X*

BOOM THEORY

Did they sleep with your girlfriend on their last tour?
Ask them live!



Michael Shrieve
January 7th, 1998
6:30pm PST

www.BoomTheory.com



Greg Gilmore
January 14th, 1998
6:30pm PST



Matt Cameron
January 21st, 1998
6:30pm PST

*industry acclaimed manufacturer of the world's
finest electronic and electro-acoustic drums*

1321 Aloha Street North Seattle, Washington 98109
(206) 624-2240 / (206) 624-2570 FAX
info@boomtheory.com

See Us At NAMM Booth #3964



tremendous success. Then it can be in many locations throughout the world, where it can promote drumming every day. I can guarantee that people who would never have touched a drumset will play the *Studio X*.

While many in the drum industry complain that video games draw off kids who might otherwise take an interest in drumming, John sees the *Studio X* as a potential *incentive* toward drumming. "Kids are used to going to arcade games," he stresses. "They get excited about the sounds, the lights, the look, and the participation. So that attraction is already in place. If, out of 2,500 kids who play the *Studio X* on a given weekend, 10% of them think, 'Hey, maybe I can do this for real,' that's 250 kids who might walk into a music store and inquire about drums or lessons. And if 10% of *those* kids decide to actually do whatever is necessary to start, that's twenty-five drummers that you didn't have yesterday. So the exposure factor is incrementally good, and it stands to make a good return for the drum industry in general. Eventually, I'd like to be able to produce a home version for a few hundred dollars—where you plug your own CD player in. It would be a fun way to get kids started in drumming.

"The best thing about the *Studio X*," John concludes, "is that there is no pressure. People who play it are not *really* playing anything. 'Gee, do I have to sit down and try to play a set of drums?' No you don't; you're just playing an arcade game. But all of a sudden, some of them are going to realize, 'Well, geez, I can do this.'"



Percussive Arts Society scholarships now available!

PAS announces the Larrie Londin Memorial Scholarship and the Fred Hoey Memorial Scholarship awards. To apply for either scholarship send PAS an application form (listed below), a three-minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine, (OPTIONAL: a simultaneously recorded high quality audio cassette tape of your performance may be included in addition to but not instead of the videotape); a 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc.); and why you qualify (financial need is **not** a consideration); and one supporting letter of recommendation, stating age and school attendance. All application materials must be in the Lawton, Oklahoma PAS office no later than March 16, 1998. Winners will be notified in May, 1998.

Larrie Londin Memorial Scholarship eligibility: For ages 18-24 (scholarships up to \$1000), the student must be enrolled in a school of music at an accredited college or university. For ages 17 and under (scholarships up to \$500) there are no special requirements.

Fred Hoey Memorial Scholarship eligibility: Student must be an incoming college freshman during the 1998-99 academic year enrolled in the School of Music at an accredited college or university. One \$1000 scholarship will be awarded.

Name _____

Address _____

City _____

State/Country _____

Zip Code _____

Phone _____

School _____

Grade Level _____

Age _____

Indicate one scholarship category only:

☐ Larrie Londin (ages 18-24) ☐ Larrie Londin (ages 17 and under)

☐ Fred Hoey (incoming college freshman)

Send form with materials to PAS, P.O. Box 25, Lawton, OK 73502-0025

FRED HOEY (1920-1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drumming Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.

LARRIE LONDIN (1943-1992)

Larrie Londin was a popular session drummer for pop, country, and jazz artists. A member of the Detroit-based Headliners in the mid-60s, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes, and the Temptations. In addition, Londin toured with Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley, including Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many others. Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences; was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music; and was designated "Country Drummer of the Year" in 1985 and 1986 by *Modern Drummer* magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.



Leedy Utility Snare Drum

by Harry Cangany

Everyone gets fooled once in a while, and this drum fooled me. I want to describe the situation that set up the mistake on my part so that it may help you to avoid similar mistakes (and be a reminder to me).

When I first saw the drum, I knew it had a Leedy shell, because of the strainer used. The fact that the drum had Ludwig tube lugs posed no contradiction, since Conn Band Instruments owned both the Leedy and Ludwig & Ludwig drum companies from 1930 to the mid-1950s, and it's normal to see Leedy drums with Ludwig tube lugs.

I saw no manufacturer's badge on the drum, but I did see a plas-



"The rhythm of life can be so beautifully played with family, music and friends. Drugs and alcohol break that rhythm—and many hearts, too. Keep your life rhythm steady and sure and sober."

Ed Ludwig



A PUBLIC SERVICE MESSAGE FROM THE DRUMMERS' COMMUNITY.

tic nameplate that read "Pearson Music, Indianapolis." An old city directory told me that Pearson Music was a downtown furniture and music store.

I had heard stories of music stores labeling drums with the names of the store, and this 3-ply Leedy fit the description of such drums. The model has six lugs—something we would consider to be a student-line drum. Thus I thought I had discovered a private-label drum made for Pearson Music by Leedy.

I mentioned my find to Bill Ludwig Jr., thinking I had found the "missing link." But Bill told me that the plastic sticker was probably put on the drum by the music store simply for store identification and promotion—similar to the way nameplates of dealers are stuck on today's automobiles.

Since the vent hole had shown no evidence of tampering, and since there was no badge, I was crestfallen at my mistake. But there was another clue to the real identity of this drum that I had missed: It had triple-flanged hoops. Leedy never used triple-flanged hoops. Neither did Ludwig & Ludwig.

Never trust hoops. People change them...they disappear...they get used on the wrong drums. Once I remembered this, a light bulb went off. Bill Ludwig Jr., the dean of American drum collectors,

NEW FROM THE PUBLISHERS OF MODERN DRUMMER



DRUM INSTRUCTORS ONLY

—A QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS—

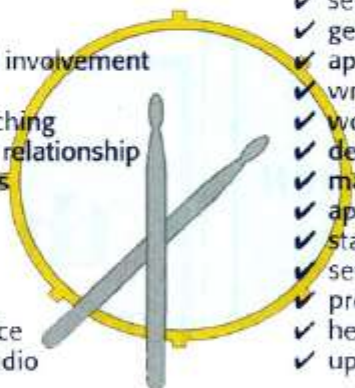
If you teach drumming, **DRUM INSTRUCTORS ONLY** is designed to help you build a more successful teaching practice. Written by successful teachers for teachers, **DRUM INSTRUCTORS ONLY** will offer advice on new teaching concepts, address matters that affect every instructor, and supply hundreds of valuable tips for the progressive drum teacher.

Here's a small sampling of what you'll find in coming issues of **DRUM INSTRUCTORS ONLY**:

Feature articles with the country's leading teachers, transcriptions, exercises, beats, and information on important upcoming drumming events.

PLUS, HOW TO...

- ✓ grow your teaching practice
- ✓ motivate your students
- ✓ get parental cooperation and involvement
- ✓ set up your studio for video
- ✓ utilize electronics in your teaching
- ✓ cultivate the student/teacher relationship
- ✓ handle lateness and absences
- ✓ teach soloing
- ✓ screen students
- ✓ form an approach
- ✓ deal with older students
- ✓ promote your teaching practice
- ✓ soundproof your teaching studio
- ✓ handle makeup lessons



- ✓ set up a monthly payment schedule
- ✓ get your students to practice more
- ✓ approach the rudiments
- ✓ write a personal brochure
- ✓ work with store owners and managers
- ✓ deal with the hobbyist/student
- ✓ make more money teaching
- ✓ approach the left-handed student
- ✓ stay enthusiastic about teaching
- ✓ set up a group lesson program
- ✓ prepare for a clinic performance
- ✓ help your students select the proper gear
- ✓ upgrade your studio for the '90s

YOU'LL ALSO FIND INFORMATION ON THE LATEST DRUM BOOKS, VIDEOS, AND TEACHING AIDS TO ASSURE SUCCESS WITH STUDENTS AT ALL LEVELS—AND MUCH, MUCH MORE!

DRUM INSTRUCTORS ONLY is a must for every serious drum instructor. Just fill in and mail the attached card TODAY to start your subscription!

☐ Yes, please enter my subscription for a full year of **DRUM INSTRUCTORS ONLY** at \$14.95 *

☐ Payment Enclosed

Card No. _____ Exp Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____



Mail To:
**Modern Drummer
Publications
c/o Drum Instructors Only
12 Old Bridge Road
Cedar Grove, NJ 07009**

* Rate good in U.S., Canada, and Mexico. For foreign delivery send \$22.00 for one year.

WEST L.A. MUSIC

GUARANTEED LOWEST PRICES!

EVERY MAJOR BRAND!

DRUMS AND HARDWARE • CYMBALS
ELECTRONIC PERCUSSION • DRUM MACHINES
WORLD DRUMS AND ETHNIC PERCUSSION
GUITARS • AMPS • KEYBOARDS • SYNTHESIZERS
SAMPLERS • SOUND SYSTEMS • RECORDING EQUIPMENT
COMPUTERS • SOFTWARE & ACCESSORIES

WE WILL BEAT ANY DEAL!



Dream Theater drummer
Mike Portnoy with Drum
Dept. Manager Glenn Noyes



Andy Parker, drummer for
UFO, visits with Drum Dept.
Manager Glenn Noyes



Mark Shuman of Simple
Minds at West L.A. Music with
Drum Dept. Mgr. Glenn Noyes

"Shop Where The Pros Shop"

Phone or Fax Your Order. We Ship Everywhere! Call Now!



"Where The Pros Shop"
WEST L.A. MUSIC
11345 Santa Monica Blvd. West Los Angeles
Two blocks West of the San Diego (405) Freeway
(310) 477-1945 Fax: (310) 477-2476

ALL MAJOR
CREDIT CARDS,
FINANCING,
AND LEASING.

was right! Someone had put either WFL or later Ludwig triple-flanged hoops on a drum that should have had single-flange hoops and collar hooks. And the top hoop should have had the words "Leedy Manufacturing U.S.A." engraved in it.

So what we *really* have here is the Leedy *Utility*, a drum that traces its model name back to the 1920s and then forward into the '50s. (During World War II the name was changed to the *Victory* for propaganda purposes.)

This drum has a 6½x14 3-ply laminated shell with reinforcing rings. The interior is finished with shellac. The shell is no different from that of the Leedy *Broadway* or its sister model, the Ludwig *Super*. The presence of six tube lugs and the Leedy *Utility* strainer, however, mark this particular drum as a low-end model. The black-and-gold lacquer finish on the drum is a fine example of the type used during its time period. Leedy Indianapolis used enamel; Leedy Elkhart switched to lacquer.

A Leedy *Utility* snare in excellent shape should retail for \$150-\$175. The eight-lug *Reliance* should cost between \$200 and \$250. The step up to a *Broadway*, however, is a *big* step.

At some point it will be interesting to find the drums that *are* private-label models. In the meantime, snap up any good-sounding vintage snare drum you can find, regardless of the number of lugs. The values are shooting up every year.



The Test of Time
Requires A
STRONG FOUNDATION



2511 Asheville Rd.
Waynesville, NC 28786

Tel. (704) 452-1736
Fax (704) 452-1732

Change the course of music history.

Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing. A non-profit organization founded by musicians and physicians for musicians, music fans and other music professionals. H.E.A.R. offers information about hearing loss, tinnitus, testing, and hearing protection. For an information packet, send \$10.00 to: **H.E.A.R. P.O. Box 460847 San Francisco, CA 94146** or call the **H.E.A.R. 24-hr hotline at (415) 773-9590.**

H.E.A.R.
HEARING EDUCATION AND AWARENESS FOR ROCKERS

Dante' Roberson

Dante' Roberson, of Stanford, California, displayed musical abilities at the age of three, after which his parents encouraged him to play the drums. He started playing in church, and gained extensive experience in gospel music. Eventually, he expanded into other musical genres, such as jazz, funk, and Afro-Cuban.

Dante' began his professional career at the age of sixteen. He has performed and recorded both with Christian and secular artists, including Hope Award winner Daryl Coley, Grammy award winner Edwin Hawkins, the Clark Sisters,

Babatunde Olatunji, African Rain, and Carl Wheeler. He has recently been signed as a member of recording artists Art & Soul, and he is the musical director for the Demetrious Tolefree singers.

Demo material from Dante' reveals him to be a tasteful per-

former with a strong R&B feel—but also with prodigious fusion-esque technique. Creativity and taste—and a hearty respect for a solid groove—also mark his personal style.

Along with being a seasoned performer, Dante' is also an active educator and clinician for schools and organizations throughout California. He endorses percussion products from Aquarian, Drummers Helpers, Engineered Percussion, and Quiet Tone. He cites his goals as "to display professionalism and dedication in all that I undertake, and to constantly reach for new levels of creativity and versatility."



Ricky Ross

Long Island, New York native Ricky Ross started his musical career on guitar. But at the age of eight he was so taken with the intense way that John Bonham played drums that he converted to drumset. He started playing in bands at the age of fourteen, eventually gaining years of experience in clubs and studios in and around New York City.

Now thirty years old, Ricky cites Bonham, John Panozzo, Alex Van Halen, Stan Lynch, and Ringo Starr among drummers he particularly enjoys. But his primary influences are *bands* rather than drummers. "I pay close attention to the lyrics and the melody lines," says Ricky. "I don't want to step on anything important. It's not about showing off my chops; it's about the final musical product."



Ricky displays his "for the music" philosophy on *Spine*, the debut CD of his band Lucy's Crush (on their own Individually Twisted Recordings label). An alternative-style trio from San

Francisco (where Ricky now resides), the group's music is clean, open, and creative—giving Ricky the opportunity to inject very personal and original percussive elements. While not a display of "chops," Ricky's drumming makes a major contribution to the character of the music.

Ricky's equipment includes a Ludwig kit, a Pearl *Chad Smith* snare drum, Paiste and Sabian cymbals, a DW pedal, and Rhythm Tech and

Toca percussion. His goal is to take Lucy's Crush as far as they can go. The band is currently playing in and around the San Francisco area, along with touring in support of *Spine*.

Shane Chikeles

Shane Chikeles of Wallkill, New York has been playing and recording with his current band, Drowning Room, for two years—since the ripe old age of fifteen. In that time the heavy rock/thrash group has developed a substantial following throughout New York, Connecticut, and Massachusetts. Last year they released a CD titled *True Love Always* (Rhythm Den Records) to favorable regional response.

On the band's CD (as well as an additional demo video and cassette), Shane



displays a talent that belies his youth. With powerful yet fluid technique, a wealth of interesting melodic/percussive ideas, an abundance of energy

and showmanship, and some *serious* double-pedal chops, Shane is a credit to his influences: Rod Morgenstein, Tim Alexander, Mike Portnoy, Prairie Prince, Steve Smith, Van Romaine, and Dave Lombardo. Yet progressive power drumming isn't the only field in Shane's sights. With an eye to the future, he says that he "wants to be as versatile and to land as many jobs as Kenny Aronoff." He's currently performing on a Premier kit.

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for nor credited.) The bio sketch

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



Productive Practice

by Joseph Pescatello

Every instrument has its own voice. And just like the human voice, it can express a wide range of sounds. The acoustic guitar produces everything from lush chords to delicate bell-like tones. A piano's voice ranges from deep, guttural bass notes to twinkling, crystal highs. And just compare a Cajun fiddle to a classical violin to hear the variety of timbres that instrument can produce.

Of course, the instruments themselves don't make any sounds at all. They all require one thing—the human touch. A musician must coax the voice from within the instrument. And just as a newborn baby can't recite poetry, a novice musician can't evoke the instrument's full natural voice. Through practice, he or she develops a level of skill with the instrument.

Don't confuse *skill* with talent. Skill is acquired through hard work and a desire to excel. Talent is an innate ability; a gift

bestowed on us at birth. Everyone has talent, but some people only have to glance at an instrument for it to emit the most beautiful sounds. These musicians are blessed with a wealth of natural talent, while the rest of us must spend countless hours woodshedding to make even the smallest improvements. We depend more on our skill, which we hone and build upon with *practice* to make us good players. Using that practice time effectively may be the most important thing you can do to improve your musical skill level.

The goal of practicing is to improve our ability to coax the natural voice from the instrument. We want to be as expressive and nimble with it as we are with our voice. Without thinking, we all use inflections, whispers, shouts, and other devices to express ourselves vocally. Ideally, we should be equally adept at manipulating the instrument's voice to express musical ideas. Most of us can't spend as much time

playing and practicing as we do speaking, so we must make the most of the time we do have with the instrument. Here are a few ideas to help make your practice time as productive as possible.

Practice Daily

Daily practice is essential to sustain progress. When you skip days or weeks, the improvements you might have made quickly fade away. Establish a daily practice regimen you can stick to. If you work a normal day job, practice *before* you start work if possible. You'll feel good knowing that you've been musically productive before you even begin the workday. However, take one day off each week. The rest will help you maintain a fresh approach to your music.

Don't Overdo It

If you intend to practice for more than an hour a day, work up to it slowly. Don't jump right in with two hours in the morning and

It's The Feel That Counts



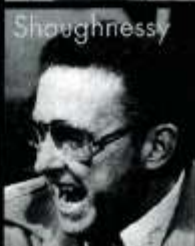
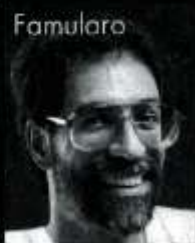
HQ

HQ Percussion Products
P.O. Box 430065
St. Louis, MO 63143 U.S.A.

Send \$2 for the complete HQ catalog.

RealFeel Practice Pads are used by the most influential drummers in the world today. ▼ Made in 6" and 12" sizes with six different models. ▼ Available at your favorite drum retailer. ▼ Also, check out the new RealFeel Timetable: the most versatile practice device ever!

— HQ: The Originator, Not An Imitator —



two at night. This can cause permanent damage in the form of tendonitis, carpal tunnel syndrome, or other repetitive stress injuries. These injuries can be debilitating and may never heal. To help avoid them, be sure to warm up every time you sit down to play. If you do feel discomfort while practicing, stop *immediately*. Don't keep going and think the pain will go away. If you feel pain every time you play, see a doctor.

Privacy

Strive for privacy when you practice. If your environment is quieter at night than in the morning, set aside time in the evening. Let those around you know that this is *your* time and you're not to be disturbed. Turn off your beeper, don't answer the phone, and stay out of earshot of the TV or stereo. The further you are from the mainstream of household activity, the less likely you are to get distracted. Practicing in private also helps you feel less self-conscious about making mistakes.

Trouble Spots

If you don't make mistakes when you practice, you probably aren't working on the right material. You should be concentrating almost *solely* on those things that give you trouble. Instead of playing an exercise through from start to finish over and over, play it through once to warm up and then work on the difficult parts. During the warm-up, make note of those places where you miss notes or beats. Then go back and practice all of those trouble spots slowly enough so you can play every note clearly.

Repeat the offending section until you can play it twice *without* errors. Then increase the speed a little and repeat the section some more until you can play it twice without errors. Continue this way until you can play the exercise up to speed. If after you've increased the speed you find you *can't* play it without a mistake, slow it down again and repeat the section until you can play it cleanly.

Stay Focused

Practice can sometimes seem like drudgery. Repetition gets boring, and it's easy for your mind to wander when you're playing something over and over. You go into sort of an "autopilot" mode, and your hands move without your brain being engaged. While this is sometimes desirable

when performing, it can be counterproductive during practice. Stay focused on what you're doing to make sure you're playing everything correctly. If you're playing something wrong over and over, you wind up reinforcing mistakes rather than correcting them. And if while you practice you're wondering what you're going to have for dinner, you aren't fully present for the activity at hand. Stay focused on playing the instrument and making it sound as musical as possible.

Varying your practice material is another

good way to minimize the monotony of repetition. For example, if you work on concepts A, B, and C on Monday, Wednesday, and Friday, and D, E, and F on Tuesday, Thursday, and Saturday, you won't become as bored with your daily practice.

Time And Technique

If your speech is fractured and difficult to follow, no matter how profound your words, people will have a hard time listening to you. Just as with spoken language, your playing must maintain a natural, rhythmic flow. A

Full Spectrum

Terry Bozzio's two new Signature models are designed to produce a full spectrum of color from the kit — providing Terry with endless possibilities for expressing his distinctive sound.

Phase 1 is long and thin for speed and extra reach. The oversized helmet shaped tip produces a well balanced sound, providing the boldness to pull the low end out of smaller toms and the definition to create brilliant cymbal colors. L= 16 1/4", T=.550"

Phase 2 features a unique felt sleeve, bevel-tipped and tapered to feel like a natural extension of the stick. Phase 2 allows the artist to quickly switch from a hard wood tip to a softer felt butt for great dynamic and sound contrasts. L= 16 1/2", T=.550"



**vic
firth®**

65 Commerce Way
Dedham, MA. 02026 U.S.A.
Send for a free catalog
www.vicfirth.com

CAN YOUR DRUMSTICKS DO THAT?

Drummer. Clinician.
Educator. Writer. These
four words describe
Brian Stephens. And
just one stick meets all
his needs. The Pro-Mark
5AB with nylon tip.
Versatility and durability.
Can you say that about
your drumsticks?



pro-mark
Our reputation is in your hands

10707 Craighead, Houston, TX 77025-4899
Drummers Hotline: 1-800-233-5250
www.promark-stix.com.

Follow these simple rules to get the most out of your practice time.

1. Practice daily, but don't overdo it.
2. Don't practice mindlessly. Focus on what you're working on.
3. Practice in a private, distraction-free environment.
4. Work on the material you find difficult.
5. Use a metronome.
6. Keep a practice journal.
7. Develop good technique.

metronome is the best practice aid available to this end, and it serves a couple of different purposes.

First and foremost, a metronome keeps you playing in time by tapping out an indisputable beat. As long as you listen to it, you'll be right on the money. Secondly, a metronome helps mark your *progress*. When you slow a difficult exercise down, make note of the metronome setting at which you can play it without any mistakes. As you master the exercise, set the speed higher and higher as described earlier. Keep track of your progress by jotting down metronome settings in a practice journal. This helps you keep a record of how fast you played something yesterday, the day

before, last week, etc.

Good technique is the cornerstone of good musicianship. If you form proper habits when you start, you'll set a strong foundation upon which to build. If you form bad habits, you may find that your technique will actually hinder your playing. Breaking old habits is extremely difficult, especially if you've been repeating them for years. Do everything you can up-front, including the guidance of a reputable teacher. Remember, when you practice, you're improving your ability to express yourself musically. Strive to find your instrument's natural voice, and listen for that voice in *everything* you play.



More Music Than Ever!



GUITARS • BASSES • AMPS • KEYBOARDS
DRUMS & PERCUSSION • PRO AUDIO
RECORDING GEAR • LIGHTING • ACCESSORIES



THOROUGHbred
MUSIC

The World's Most Dynamic Music Stores!

Send all correspondence to
5511 Pioneer Park Blvd.
Tampa, FL 33634



Call Our Order Line Today...

1(813)889-3874

Visit our stores in Tampa, Clearwater, Sarasota, and Orlando, Florida

visit our website at <http://www.tbred-music.com>

Mail this coupon to Thoroughbred Music to receive our FREE, full color catalog. It's packed full of the best brands and selection!

NAME _____

ADDRESS _____ ST _____

CITY _____

ZIP _____ PHONE _____

Be A Player! SM



How Dominic Roussel "Chills Out" Off the Ice

After a day filled with slapshots being fired at him in every direction, Professional Goaltender Dominic Roussel winds down behind his drum kit, far from the action of the NHL. "You don't have to spend time in a band to appreciate the influence of music in everyday life; playing the drums really helps me to focus and to relax. I love playing hockey – and I love playing music."



PREMIER

SABIAN

Florida Drum Expo '97

Thoroughbred Music of Tampa and Clearwater, Florida presented its ninth annual Florida Drum Expo last October 5 at the University of South Florida in Tampa. The performance drew a crowd of nearly 1,000 drumming enthusiasts—who were also treated to a consumer products show put on by the various sponsoring manufacturers. Sunday's show was preceded by a variety of activities held in Thoroughbred stores on Saturday. Here are some of the highlights of the weekend.



The inspirational Dom Famularo emceed the event, opening with a blistering display of technique.



Terry Bozzio was almost obscured behind his ever-expanding melodic assembly of drums, cymbals, and percussion instruments. Debuting his Sabian *Radia* cymbals and utilizing a battery of pedals to control remote bass drums, hi-hats, and specialty drums, Terry took the concept of drumming beyond rhythm and groove and into the realm of orchestral composition.



Tool's Danny Carey combined double bass power-playing with outstanding sticking and composition abilities. He also encouraged drummers to expand their horizons to all forms of art in order to gain creative inspiration.



Karl Perazzo (left) and Raul Rekow of the Santana band played individually and together, incorporating skill, passion, and no small amount of humor into their demonstrations of Latin percussion artistry.

"Best Unsigned Drummer" contest winner Tony Medeiros of Indianapolis, Indiana impressed the crowd with his ability to display technique and groove simultaneously. Performing on Horacio Hernandez's kit, Tony also played some impressive left-foot clave patterns.



Master conguero Giovanni Hidalgo (below) added his special blend of musicality and uncanny hand speed to the Latin mix. He was then joined by Santana drummer Horacio Hernandez (bottom). The two percussive masters showed the audience how explosive the combination of Latin percussion and drumset can be. Horacio also performed his solo wizardry, and then was re-joined by Karl, Raul, and Giovanni for what was billed as "the greatest Latin percussion jam in history."



Simon Phillips opened by playing to a blazing recorded track. Then he settled in for an astounding forty-minute solo that ran the gamut of fancy footwork, rudimental sticking, power playing, and gentlemanly finesse. He left the audience screaming for more—which he proceeded to give them, with an encore played to another exciting track.



In addition to the Sunday Expo performances, Gary Chaffee and Steve Houghton presented drum duets and lessons at Thoroughbred's Tampa store on Saturday. The store's Clearwater location hosted the "Best Unsigned Drummer" finals that same day, in addition to a drumset clinic by Frank Belluci and a Roland V-Drums electronic percussion clinic featuring Steve Fisher.

Sponsors for the Expo performances on Sunday included Audix, Drum Workshop, Gibraltar, LP Music Group, Paiste, Pearl, Premier, Pro-Mark, Regal Tip, Remo, Sabian, Tama, Vic Firth, Yamaha, and Zildjian. Additional Expo supporters included Beato, Big Bang, Evans, Hart Dynamics, HQ Percussion, Humes & Berg, Ludwig, Midco, Rhythm Tech, Roland, Sonor, Toca, Vater, XL Percussion, and *Modern Drummer*.

ATLANTA DRUMS Percussion

FEATURING AMERICAN AND EUROPEAN QUALITY MADE DRUMS

EXOTIC PERCUSSION FROM AROUND THE WORLD

Highest Integrity, Lowest Prices
"Call Us... We Give A Flam"

(404) 633-4070, FAX: (404) 633-0085
or call operator for toll free number
1776 N.E. Expressway, Atlanta, Georgia 30329
www.atladrums.com

Re-Covering Kits • Piccolo Snare Kits
Distributors of Keller Shells • Hardware

Buy Direct From Precision DRUM Company

Huge selection and highest quality. Call or write for free samples and info

MasterCard VISA

Reasonable rates. Fast Shipping

151 California Rd., Yorktown Hts, NY 10598
Phone/FAX: 914-962-4985

BEFORE YOU MAKE CDs...

...YOU NEED THE MOST COMPLETE AUDIO MANUFACTURING CATALOG IN THE WORLD.

CALL TODAY!
1-800-468-9353
www.discmakers.com

DISC MAKERS

Brady Drums
(Sound shown not actual size.)

Brady DRUMS
HANDCRAFTED IN AUSTRALIA

P.O. Box 121, Kelmscott Western Australia 6111
Phone: 61 8 9497 3866
Fax: 61 8 9497 2464
www.bradydrums.com.au
billebradydrums.com.au

Husher

DRUMMERS & TEACHERS

- Losing students?
- Annoying neighbors?
- Finding it hard to practice?
- Live in an apartment?
- 30 day money back guarantee!

The Drum Silencing Weapon

HUSHER INTERNATIONAL, LTD.
P.O. BOX 71 • SAYVILLE, NEW YORK 11782-0071
Tel (516) 471-7275 • Fax (516) 589-7322

SAVE

On all your drumming gear. Call or write for **FREE** discount catalog

Waddell's DRUM CENTER
6433 Leechburg Rd.
Leechburg PA 15666
Call info. for toll free # or 412-845-DRUM

<http://www.gm.com/WADDELLS>

Be the 1st to know! Give us your E-mail address and get on the Killer Deals E-mail list. gary@salsgiver.com

Berklee World Percussion Week '97

The fact that drummers are characters—no matter what culture they're born into—was amply demonstrated at Berklee College of Music's World Percussion Week, held August 12-18. Horacio Hernandez threw down smooth right hand/double pedal chops while sipping from a water bottle

an unforgettable celebration of our percussive universe (and the ultimate in global holy rackets).

Professor Joe Galeota took us to Ghana with a traditional 6/8 workout. Mohammed Camara shared the complex rhythms of Senegal on djembe. Casey Scheuerell linked old and new traditions in performance with his jazz quartet and in a showcase by the student-based World Percussion Ensemble. Steve Wilkes, Kenwood Dennard, and Roy "Future Man" Woolen delivered stunning electronically

propelled presentations. Jamey Haddad and Trichy Sankaran negotiated a sea of metric modulations in a deadly duel between hadgini and mridangam. And Glen Velez, toting bodhran and riq, imparted his unique brand of fusion frame drumming.

A festival highlight came with special appearances by Roberto Vizcaino, Jose Eladio Amat, and revered Irakere trapsman Enrique Pla, all of whom journeyed direct-

ly from Cuba. The three combined to offer some seriously potent shots of the Afro-Cuban stuff—an unprecedented event in US music education.

The week's concert finale began with Bobby Sanabria, whose traditional Yoruba chant opened the festivities. Strong doses of salsa and samba by Sanabria and Brazilian Pascoal Meirelles set the stage for a reunion between old buddies



Cuban masters Roberto Vizcaino (top) and Enrique Pla generated Latin fire.



Trichy Sankaran and Jamey Haddad duelled on complex Indian percussion patterns.

held in his left hand. (Now *that's* independence.) Giovanni Hidalgo stole the show with vicious timbale work in the midst of a typically boisterous Arthur Hull-led drum circle. Cuba's Enrique Pla toasted his dedicated drumset students. And Walfredo Reyes Sr. broke into impromptu Vegas-style crooning. Such moments of levity—along with the remarkable diversity and intensity of the stellar faculty—made for

Vizcaino and Hernandez. After seven years of politically imposed separation, the two claimed the stage to trade wide smiles and devastating solos, leaving the audience with jaws agape and eyes misty.

An ailing-but-pumped Giovanni Hidalgo jumped on stage, surprising everyone with a last-minute appearance. After unleashing dizzying singles, doubles, and ridiculous Tony Williams-ish flam quintuplets around his fortress of congas (to an uproarious ovation), he yielded to Enrique Pla's special brand of songó. Soon, the entire faculty joined in for an unbridled blow-out jam, led by Victor Mendoza, which brought the camaraderie and polyrhythms of the week to a rousing conclusion.

Seth Cashman

Attach your present mailing label here, or write in your old address.
Please include customer code number.

New Address

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

**MOVING TO A
NEW ADDRESS?**

The second annual KoSA Percussion Workshop was held this past August 3-10, at Johnson State College in Vermont. Over fifty participants were treated to intimate instruction on their chosen tracks, playing with a rhythm section in residence, drum circles, master classes, and nightly jam sessions. A public concert featuring the entire faculty wrapped up the event.

[illegible]

Alessandra Belloni (center, with large frame drum) led a master class amid the natural beauty of the Vermont countryside.



CMW '98

CANADIAN MUSIC WEEK

'98 International Spotlight
LATIN AMERICA

For more information: Phone (416) 695-9238 Fax (416) 695-9238 E-Mail: cmw@lcan.net
VISIT US AT OUR WEB SITE - <http://www.cmw.net>

Buy One Get One

50%
off!



Explore the Caribbean
on a 6 or 13 day
sailing adventure.

Call your travel agent or
1-800-327-2601
<http://www.windjammer.com>



P.O. Box 190120, Dept. 5566,
Miami Beach, FL 33139-0120

June - mid Dec. sailings only. Restrictions apply.

The Ultimate Drum Monitor!

The Ultimate Ears UE-5 Pro and Shure PSM™ 600 personal monitor system. The Best In-Ear Monitoring combo available.

- No More fumbling with Cumber-some Headphones.
- Promotes hearing conservation.
- CD Quality Sound Gives You Complete Control Over the Mix.
- Here are just a few of the Top Touring Drummers using who are using Ultimate Ears:

Alex Van Halen

Rick Allen (Def Leppard)

Joey Kramer (Aerosmith)

"For those sessions that require you to really slam, Ultimate Ears not only protect you from the acoustic drums, but allow you to run the click and the mix at a safe comfortable level!"

Randall Stoll (k.d. lang)

To hear what you've
been missing Call

800-589-6531

www.ultimateears.com

UE Systems is an Authorized Dealer of Shure
and Ultimate Ears™ Products

Larrie Londin Scholarship Day

Sabian Cymbals and the Londin Scholarship Board of Directors will present a Larrie Londin Scholarship Day on Saturday, February 21, at Texas Christian University in Fort Worth, Texas. Last year the scholarship committee paid out over \$3,000 to fourteen young individuals for the continuation of their percussion studies.

The Scholarship Day will feature five world-renowned drummers, both in clinic and as guest artists during an evening concert with the Texas Christian University jazz band. Terry Bozzio and Dom Famularo are slated to appear; others will be announced shortly. There will be no charge for the event, but donations of any amount will be welcomed, and will go to the Scholarship Fund.

For further information write to Londin Scholarship Day, c/o Sabian Ltd., Meductic, NB Canada EOH 1LO, fax: (506) 272-2081, e-mail: sabian@sabian.com.

Slingerland Supports Music For Montserrat

In an effort to support George Martin's *Music For Montserrat* benefit concert (held this past September 15), Slingerland Drums contributed a custom-painted *Studio King* drumkit for use by the show's drummer. The artwork was created by Slingerland finish artist Pat Foley, who has personal connections to the volcano-beleaguered island. "I'm also a friend of George Martin," says Foley, "because of the studio



he used to operate there. I wanted to do what I could to help the people of the island, who have lost so much. So we sent this drumkit—along with two special Gibson guitars—to be played at the show and then auctioned off at Sotheby's to raise additional money."

The concert, held at the Royal Albert Hall and broadcast world-wide, featured Paul McCartney, Elton John, Eric Clapton, Sting, Mark Knopfler, Phil Collins, Jimmy Buffett, and other special guests. The band was anchored by ace British studio drummer Ian Thomas.

Eddie Tuduri Benefit Fund Established

Drummer, music business entrepreneur, and charity event organizer Eddie Tuduri was seriously injured while body surfing at Carpinteria Beach, California this past September 6. Forced to the ocean floor by an unusually strong wave, Tuduri found himself paralyzed and under several feet of water. He somehow made it to shore and was found by a beach-goer some time later.

Following the accident, Eddie underwent emergency surgery, in which bone from his hip was used to fuse three vertebrae together. His paralysis has reversed somewhat, but it will be some time before doctors know if a full recovery will be possible.

Tuduri has played on over forty albums, and has performed with artists including the Beach Boys, Dwight Yoakam, Marianne Faithfull, and Del Shannon. He most recently performed with Jim Messina, and played on Messina's latest CD, *Watching The River Flow*.

Over the past several years Tuduri has organized numerous concert events to raise funds for UNICEF and for many individuals in need of emergency assistance. His drive to help others continued during his month-long stay in physical rehabilitation, where he organized and conducted a drum circle to enhance the recovery of his fellow patients. Unfortunately, Eddie has no insurance to cover his own medical costs. Those wishing to help can send donations to the Eddie Tuduri Fund, PO Box 458, Golita, CA 93160.



Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only \$1.50 per word plus \$4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add \$.50 for each bold word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Gretsch Drums, parts, logo heads, badges etc., www.sound.net/~expwsw/. Tel: (816) 361-1195.

Hit Drum custom nylon washers, \$5 per dozen. Tel: (630) 585-0069.

Kenner Custom Drums, snares, full sets, all sizes. **Custom 5B Sticks**, Route #1, Box 150, California, KY 41007. Tel: (606) 635-5218.

Hit Drum drum customizing. Band name, art work, logos on drumheads. Call for custom drum coverings. Tel: (630) 585-0069.

Free Vintage Photo Catalog! Ludwig, Slingerland And More! Money-back guarantee. Visa/MC. **Vintage Drum Center**, 2243 Ivory Drive, Department 129, Libertyville, IA 52567-8533. Call (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: www.vintagedrum.com. We buy-sell-trade.

The Starving Musician can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9598, or writer: 3427 El Camino Real, Santa Clara, CA 95051. See us at www.starvingmusician.com. E-mail us at mail@starvingmusician.com.

Cymbal discounter, Low, low prices on Sabian AA/AAXs and Zildjian As. **Free delivery. Free brochure.** Emerson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada T1A 2Z9. Tel: (403) 526-5306.

Drums Etc. Call (717) 394-DRUM for free catalog. We have Zildjian, Sabian, Tama, Pearl, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786. www.drumsetc.com.

Eames handcrafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

Wright Hand Drum Co. Clay percussion instruments. Bongos, dumbbeks, guntas, ubangs, ghatams, shakers, etc. Also, **Hand Drumming**, the video. **Made by hand—played by hand.** Free catalog: (800) 990-HAND.

Vistalite clear, color clear, and maple shells available. Explorers, (816) 361-1195.

Elvin played Gretsch and Ks. So can you! Blair 'n' Drums, since 1987, specializes in both! Also Ludwig, Leedy, etc. We buy, sell, trade. Layaways available. Tel: (616) 364-0604 or call (800) 555-1212 for toll free number. Fax: (616) 363-2495.

Rockin' Rita's Recycled Drums And Percussion! We carry a huge selection of used drums, cymbals, stands, and accessories, at great prices, by mail, for anyone who loves drums! Phone or fax us at (619) 596-4627 for our newest list. Write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/Amex/Discover.

3RD Planet Music—Huge Discounts! On Sonor, Pork Pie Percussion, Evans, Zildjian, Axis, LP, Premier, Sabian, Aquarian, Gibraltar, ddrum, Paiste, Remo, Slingerland & Simmons. 1225 South Hurstbourne Ln., Louisville, KY 40222. Tel: (502) 423-0001. Visa, MC, Amex & Discover. Visit us on the Web at: www.3rdplanetmusic.com.

Pork Pie Percussion—all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snares now available in any size. Pork Pie, the professionals' choice. 7241 1/2 Eton Ave., Canoga Park, CA 91303. Tel: (818) 992-0783 or fax (818) 992-1358. Internet: www.westworld.com/~porkpie/drums.html. E-mail: porkpie@westworld.com.

Sick of high maple drum prices? Custom sizes and colors, low, low prices. **You will be impressed.** Free brochure. Obelisk Drums, #5 4315 64 Ave. S.E., Calgary, Alberta, Canada T2C 2C8. Tel: (403) 236-9169.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or e-mail us: rupps@concentric.net. Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$10.

Ghost Notes: A newsletter for the dedicated drummer. Published quarterly. Annual subscription, \$12 from: Groove Time Productions, 9 Swan St., Jamestown, NY 14701.

Drummers and percussionists needed for new catalog mailing! New mail-order catalog of usual and unusual musical instruments of the world—drums, percussion, accessories, videos, tapes, CDs and more! Info and interviews with your favorite drummers and percussionists. **Conundrum Music, Inc.**, 23 Waverly Place, Ste. 6S, New York, NY 10003. Tel: (212) 254-1133. Fax: (212) 598-4064. E-mail: conundrum@aol.com.

Custom snare drums built to your specifications. Let us craft your "dream drum" for you, Maple, birch, brass, and solid 1-ply exotic wood shells. Brass and black chrome hardware available. We also sell raw shells and do-it-yourself kits. Complete repair services. Check our prices. Own the best without paying the most. **Walker Drum Company**, 13 Exner Pl., Longmont, CO 80501. Tel: (303) 682-1755.

Tour/studio veteran sets, snares, cymbals, etc. Aronoff, Rockenfield, Sheila E, Larrie Londin, and more. Letters of authenticity. **Donn Bennett Drum Studio**. Tel: (206) 747-6145. www.bennettdrums.com.

Visit www.funkydrummer.com and Give The Drummers Some!

Do-it-yourselfers! Free parts guide for builders: Coverings, shells, and hardware. **Drum Supply House**. Tel: (901) 423-DRUM (3786), or newdrum@earthlink.net.

Rogers-Rogers—Drums, parts, accessories. Memillo, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drumsets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerland, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552 or fax: (401) 766-4871.

Drummers T-Shirts, free catalog with assorted designs & styles. Write to: Drummer Dude, PO Box 551A, St. Helens, OR 97051.

Opus Drums—Custom handmade drums in solid, segmented, and ply shells. Tailored sound characteristics, custom finishes, competitive prices. Tel: (757) 468-OPUS. www.opusdrums.com.

Remo 316-R/516-R MasterEdge shells available in VenWood, Quadura, or raw. Write, call or fax for a current price list. **Lee Custom Drum**, PO Box 206, Tuolumne, CA 95379. (209) 928-3078.

Prevent cymbal cracking, fractures, rips, and tears. Z-Saver stops metal-to-metal wear. Five-pack \$5.95, no shipping. MusicToys, 3760 Market Street NE, Suite #105, Salem, OR 97301.

Sonor Signature series drums. Bubinga finish. 10", 12", 13", 14" mounted toms, 15" floor tom, 18x22 bass drum. Mint. In storage for years, \$3,850. Tel: (770) 867-0787.

Drum covering. Restore to like-new, or customize with unique modern styles. Many colors and patterns available. Durable and affordable. Free brochure. Solid Rock Drums, 808 Renninger Rd., Akron, OH 44319. Tel: (330) 645-6619.

Discount prices on Premier drums and name-brand sticks, heads, cymbals, and accessories. Rife's Drum Center. Tel: (717) 731-4767.

Big discounts and 30-day money-back guarantee on all top-name equipment and accessories. **Free catalog.** Matts Music, 778 Washington St., Hanover, MA 02339. Tel: (781) 829-0111, fax: (781) 829-0715. www.mattsmusic.com.

Attention John Bonham fans! Ludwig classics. 26/14/16/18. Natural maple, \$1,500. **Amanda's!** Tel: (615) 242-DRUM (3786), fax: (615) 248-0018.

Hey drummers! Turn your drumset into a MIDI instrument capable of hundreds of digital sounds with **Cerper Drum Triggers**. For more info visit us at www.ccgny.net/cerper.

Drummers Corner: The World Wide Web's premier book & video catalog service. **Everything is 15% off.** Call toll free. (800) 425-0427. www.drummerscorner.com.

Hey drum freaks! Can't find it locally? Mail order from the Southwest's favorite drum shop since 1965! Huge selection, expert service, fast shipping, big savings on new, used, and vintage drum stuff. Call (800) 748-2197. **Luchetti Music Company**, Albuquerque, NM.

Japanese Taiko Drums. Drums, videos, music, and more! Free brochure: Rolling Thunder, Box 100, 2631 Barcells Ave., Santa Clara, CA 95051. www.taiko.com.

Gretsch drums—new-in-box condition. Late '80s vintage. 16x22 bass, 18x18 and 12x15 toms with RIMS. \$1,200 or best offer. Will separate. Call Ron. (504) 927-8938 or (504) 926-3615.

Get rolling in and out of gigs fast. Move drums and hardware in one trip. Here's how. Send \$3 and SASE to: Thomas Smith, 1532 Pike St., Wabash, IN 46992.

Study Materials

Drum books by Joel Rothman. Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (954) 563-1844.

Free catalog of educational, instructional, and entertainment videos, cassettes, and publications exclusively for drummers. All your favorites from one source! **World Drum Center**, Dept. M, PO Box 397, Pomona, CA 91769-0397.

New! Glenn Meyer's Jazz Concepts \$9.95. Beyond the Standard Groove \$12.95. Famularo, Shaughnessy, Reed endorsed. G.W.M. Publication Co., PO Box 1493, Palm Harbor, FL 34682. Web site: www.musicsource.com/meyer.html.

Announcing! "Discover Drumming" instructional video, \$4.95. (800) 733-6990. www.americandrum-school.com.

Almost everything: Percussion music compact discs at Drum Specialist, 1740 MacLean, Glenview, IL 60025. Tel: (847) 724-3937, fax: (847) 724-3880. Biggest US selection. Visa/MasterCard. Web site: members.aol.com/drmspecial, e-mail: Drmspecial@aol.com.

Free! Drum Charts Catalog/Sample! Best ever! Hundreds available! Rock, metal, fusion! 311, Sublime, Silverchair, Metallica, Nirvana, Foo Fighters, Bush, Smashing Pumpkins, No Doubt, Wallflowers, more! Drum Charts International, PO Box 247-MD, Nanuet, NY 10954-0247. Call/fax (914) 6-CHARTS!

60-minute rudiments video: Explains and demonstrates all twenty-six. Send \$11.95 to Tim Wimer, PO Box 322, Cloverdale, VA 24077.

Practice To Groove, sequenced music, many styles. Eight-cassette package. Great workout tapes for method books, or own routines. \$24.95. Amatucci Productions, 3410 Albee St., Eureka, CA 95503 for information. Tel: (707) 445-4626.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, PO Box 1731, Rockford, IL 61110. Hotline or fax: (815) 229-3131.

Classic Rock Drum Charts. Choice selection of great rock classics, from the '50s to the '90s. For free chart and catalog, write: James Morton, PO Box 663, Lakeside, CA 92040.

"Discover Drumming," T-shirts, drum bargains, free drum lessons. (800) 733-6990, www.americandrum-school.com.

Wanna improve your drumming? Develop advanced technique with **Chop Busters**. Send \$12.50 (\$15 outside USA) to: Barrel of Monkeys Publishing, 1573 Cross Way, San Jose, CA 95125.

Instruction

London, England: Study drums with Joel Rothman. Tel: 0171-431-0873.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio.** (914) 592-9593.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction the professional way. Manhattan and Staten Island studio locations. (718) 351-4031.

Baltimore: Grant Menefee's studio of drumming. B.M. Berklee College of Music, Towson State University instructor. All styles and levels. Tel: (410) 747-STIX.

In LA: **Rick Steel**—author, clinician, host/producer of **DrumSt6**. Accepting students. Tel: (310) 392-7499.

Drummers—Study with MD columnist Jim Payne in NYC or Westchester. Author of three widely acclaimed instruction books, including "Give The Drummers Some" (5 Stars MD). (914) 232-8075, or www.funkydrummer.com.

Drum Shell Building Video. From scratch. No painting. Basic tools. One video the drum companies won't want you to see! Send \$39.95 plus \$5 S/H (\$10 international) to: Fever Drum, PO Box 5344, South Hills Plaza Station, West Covina, CA 91791-9991. Write for brochure.

Jazz drumset. Mike DeSimone: Studied with Mel Lewis and Sam Woodyard. Tel: (908) 297-1934.

Pete Magadini, San Francisco bay area. Tel: (415) 892-0503.

Get better...fast! Improve faster, practice less. Quick results guaranteed. **Free info.** Call (888) 650-7027.

Proud Retailer Of Meinl Cymbals

Tommy's Drum Shop

A complete Selection of Drums, Percussion Instruments and Accessories

1107 So. 8th St. • Austin, Tx. 78704
Tel: 444-DRUM

!FREE SAMPLE!

CREATIVE DRUMMER MAGAZINE

Four Issue Quarterly Subscription \$27.95
(Starting with the Premiere Issue unless specified otherwise)

SEVENTH ISSUE now available! \$7.95 **Free Brochure**
Box 803, Patchogue, New York 11772 (516) 475-8476

Money Back Guarantee

YOUR CYMBAL CONNECTION!

- Talk to A Pro
- Get Expert Advice
- Unbeatable Prices!
- Fast Delivery

THE DRUM CENTER OF LEXINGTON

Your First Cymbals or Adding to Your Collection

Call for Toll-Free number **606-276-1827**
431 Southland Dr., Lexington, KY 40503

STICK SAVER

"The cost of the Stick Saver is far outweighed by the savings drummers would gain by having their sticks last longer."

Don Lombardi
President of Drum Workshop

Two Piece

One Piece

Distribution
HQ Percussion P.O. Box 430065
St. Louis, MO 63143 (314) 647-9009

VATER

PERCUSSION

USA GOOD WOOD...perfected

REALFEEL

ain't no brand x pad!

Because the Best Sounding Percussion is made in The Caribbean.

Professional Quality at Affordable Prices

Available at fine music stores everywhere

For dealer inquiries or to find the closest dealer to you, please call:

Caribbean Rhythms, Inc.
P.O. Box 15861 • New Orleans, LA 70175
Phone: (504) 895-1589 • FAX: (504) 822-8280

The Real Deal

Surf the Caribbean Rhythms Website at:
<http://www.hotdrums.com>

Vintage Showcase

For Sale

Free Photo Catalog! Huge selection—Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee. Layaway available! Visa/MC. **Vintage Drum Center**, 2243 Ivory Drive, Dept. AA, Libertyville, IA 52567-8533. Call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: www.vintagedrum.com. We buy-sell-trade.

Save on American Vintage Drums! 20-30% off some "other guys" prices! **Blair 'N Drums** specializes in '50s-'60s Gretsch Drums and K Zildjian cymbals. Also Ludwig, Leedy, etc.! Business SASE required for free list, 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. Tel: (616) 364-0604 or call (800) 555-1212 for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

Bobby Chiasson's **Jollity Drum Farm** vintage mail-order list includes **Rogers Swiv-O-Matic**, Coach Road, Box 2324, RR #2, Argyle, NY 12809. Tel: (518) 638-8559.

A Drummer's Tradition is now a retail store featuring an incredible collection of vintage drums. Visit us at our new location in northern California, or send an SASE. Call or fax us at 1619 Fourth St., San Rafael, CA 94901. Tel: (415) 458-1688, fax: (415) 458-1689. E-mail at: adtlam@aol.com.

Amanda's Texas Underground—"America's #1 used/vintage drumshop!" Over 200 vintage sets, snares, singles. Partial listing: '60s Ludwig 20/12/14, silver sparkle! '80s Gretsch 24/13/18, walnut lacquer! '70s Rogers 22/14/16/18! '40s Slingerland Radio Kings! Many more, 2 much 2 list, call! 40 used cymbals! Why consign? We are always buying! We ship worldwide! V/MC/AMEX, layaway! Tel: (615) 242-DRUM (3786), fax: (615) 248-0018.

Vintage drum stuff, calfskin heads, books, shirts, videos, and more. Call or write for complete listing: Rebeats Vintage Drum Products, PO Box 6, 219 Prospect, Alma, MI 48801. Tel: (517) 463-4757.

Wanted

Vintage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more—singles, sets, and entire collections! **Vintage Drum Center**, call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Vintage Drums, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjians, etc. Blair 'n Drums, tel: (616) 364-0604, or call (800) 555-1212 for toll free number, or fax: (616) 363-2495.

Wanted! '60s Gretsch, Ludwig, Rogers snares/sets in 18/12/14, 20/12/14, 22/13/16. Also '50s Gretsch (sets/singles), K Zildjian cymbals (Istanbul/Canada). Tel: (615) 248-4827.

Miscellaneous

Vintage Logos. Shield-style logos: Choose from our selection of shield styles, sizes, colors, lettering styles, customized with your initials. **Manufacturer reproduction logos:** Rogers, Ludwig, Slingerland, Gretsch, etc. **Full-color graphics:** Choose from our selection or create your own. Logos are easy to apply, like a sticker (instruction packet supplied). For a brochure write to: Vintage Logos, 6729 Shawnee Run Rd., Cincinnati, OH 45243-2415. www.drumatix.com, or www.vintagelogos.com.

"They laughed when I practiced with a CHOPSTICK, BUT their laughter changed to Jealousy as I outplayed them!"

Los Angeles CA - STOP Practicing! It TRAGICALLY does more harm than good! That's the shocking result of a year of exhaustive research by a leading company.

Breakthrough research in drumming shows that 97% of drummers really have no idea how to get more speed and endurance in their chops quickly and effectively. SO...

Savior Inc. has responded to this research with the release of a powerful tool that formerly was drum experts "best kept secret" for gaining Ballistic chops in a remarkably quick and effective way.

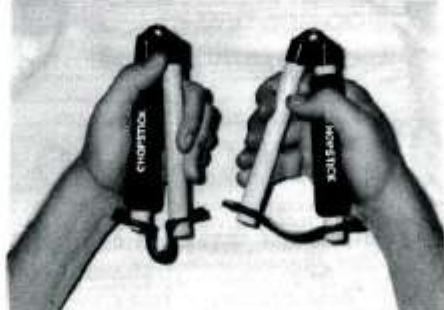
When tested, this tool, the Chopstick, proved incredibly effective. Of the 278 participants, Savior Inc. reported that every drummer in their study got more speed, control and better chops without spending frustrating hours behind their kits.

In analyzing why the Chopstick enables you to achieve awesome chops, drummers had this to say: "I had carpal tunnel syndrome and other tendon problems with my wrists. In only 2 weeks with the Chopsticks my hands are more powerful with less fatigue. I have increased endurance and gained speed in my rolls and double strokes."—John Melissinos, NY

"I've been playing for over 33 years and I stay away from gimmicks. But this product targets the finger muscles to produce startling results. My solo's and stamina have improved 70% with less fatigue and greater ability."—Al Silva, NH

"I was spending 1 1/2 hours a day on a practice pad and progress was slow until now. I bought the Chopsticks on a whim and within 2 weeks I was seeing results—more speed, control and endurance. My routine on the practice pad now takes less than half as long as it used to. Amazing!"—George Peppard, MA

Awesome Chops Have Never Been Easier! The Chopstick's design is research proven to increase your speed in two unique ways: **One:** Its exclusive rebound diameter quick reflex



Chopsticks Stimulate Your Fast Twitch Muscle Fibers For Explosive Speed!

tension band, rapidly gives you explosive fingers! **Two:** It targets the muscle fibers in your fingers and wrists ONLY! NOT your forearms (this is the secret to Ballistic Chops).

What drummers especially like about this product is its comfort and natural stick feel. Its sleek, scientific light-weight design makes it conveniently pocket-sized and so easy to use, producing results in no time at all. You can work your chops any time, anywhere (even while driving or eating)! You can finally give up all those boring hours practicing chops on your drumset. Now when you're behind the set, you can get down to the real business of playing.

Makes Ordinary Practicing seem like the Dark Ages.

The Chopstick is so far superior to any practice device ever made that the word device doesn't really do it justice. It is a pure "muscle memory"

tool. What you learn on this tool will INSTANTLY apply to what you do on a drumset.

Imagine How Good You'll Feel... finally having awesome thunderous stick patterns without the hours of frustrating practice. After using this advanced "muscle memory" tool, you'll feel like you just loaded your hands with pure adrenaline. Simply compress the Chopstick to provide the sensation of striking a real drum. Gaining more speed and endurance than ever thought possible!

Never Again slow single strokes or frustration in your playing. You will outplay everybody you know by using the Chopstick!

However, we warn drummers that because this tool is so effective you can gain too much speed too quickly. If that happens, you should set the Chopstick aside for 2 or 3 days.

Available For A Limited Time Order within 30 days and get two Chopsticks (one for each hand) for only \$36.00 plus \$3.95 S&H. Send your name and address on a piece of paper along with your check or money order to: Savior Inc. 11137 E. Lynrose St. Arcadia CA 91006. To order with any credit card call: Toll Free 1-800-405-0348 24 hrs/ 7 days a week. **Free Instructions shipped with each order**

If for any reason you don't get Ballistic Chops after using the Chopstick for 60 days, simply return it and we will cheerfully refund your money.

If this sounds too good to be true, then get our Free special report and information on the Chopstick. It reveals what it takes to get explosive chops. Just call 1-626-683-1637. 24hrs, 7days for a Free recorded message.

1997 Savior Inc.

NYC Drumset and Brazilian percussion. Pandeiro, timba, berimbau, etc. I played professionally in Brazil for five years with "the real thing," samba schools, pagode, and forro. Mario Monaco, tel: (718) 274-9809.

Wanted

Vintage Drums—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians, and more—singles, sets, collections! Tel: (515) 693-3611 or call toll-free operator for 800 number. Fax: (515) 693-3101.

Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call (800) 555-1212 for toll-free number. Fax: (616) 363-2495.

Wanted! '70s Ludwig set w/26" or 24" bass. Also any size Vistalites, stainless-steel, psychedelic-red, mod orange, citrus-mod sets/snare. Tel: (615) 248-4827.

Miscellaneous

Professional Musicians Referral—Musicians/bands: connect with the right group or player. Call PMR—America's original national referral! Tel: (612) 825-6848.

J&J Custom Drums. Specializing in vintage restorations, drum re-covering, professional refinishing, repair, and custom drums. 881 Beechmeadow Lane, Cincinnati, OH 45238. Tel: (513) 347-3786, or visit our home page at: www.concentric.net/~craven/jandj.htm. Visa/MC accepted.

America's Discount Electronics Xpress online catalog featuring the lowest prices on the planet for your favorite name-brand consumer electronics: www.go-amdex.com. 1-800-GO-AMDEX (462-6339).

Big discounts, fast service, free discount catalog. **Waddell's Drum Center**, 1104 S. Leechburg Hill, Leechburg, PA 15656, (412) 845-3786.

The drummer's home on the Web. www.drumweb.com. The largest collection of drum stuff anywhere on the net. Complete home page design and maintenance. You can have your own personal home page for as little as \$5 per month. Retailer pages start at \$10 per month. Free link to your current home page. For more information e-mail us at drums4u@drumweb.com, or call Steve at (919) 833-0046.

Tribute to Buddy Rich and Alan Dawson Web page. Unique Buddy Rich photo! www.americandrum-school.com.

"Discover Drumming" T-shirts, see on the net! www.americandrum-school.com. Also, Secrets To Getting Endorsements.

Guitar Music: Rock, jazz, fusion, a la Beck, Satriani, and McLaughlin. www.project7.net.

Forming rock duo. Need drummer who can also sing lead. Must be 18 or older, and serious. If interested, write to: John Conner, Rt 2 Box 98, Mineral Wells, WV 26150.

Do you need a BEAT BUG fast?



The latest Beat Bug® is a meter monitor and a metronome. Now you can get a kick-off tempo from it, then it will automatically go to the monitor mode as soon as you hit the snare. It's remotely triggered, so it can be velcroed anywhere on your kit, and it now has a sensitivity control.

Be in control of the meter yet have the flexibility that other time dictators simply can't allow. This is the most significant invention for drum time-keeping to come along in decades. Throw away all of your other metering devices. This is the only one you'll need from now on. Sure, the old Beat Bug® was great. But this new model is a far superior unit for the same price!!

We have them in stock and ready to ship via UPS anywhere in days. Don't forget our other fine products: **Lug Locks™** - now a 100 bulk pack; and **GIG RUG®** - the only rug with a built-in bass drum barrier in blue, brown or grey. Call toll free and use your Visa or MasterCard. Dealer inquiries welcome.

L.T. Lug Lock, Inc.
1-800-981-7842

TRIBES **TONE**¹⁰
Free Brochure!
www.tribesdrums.com
303.402.0122

New Tribal Drum Kit!
800-655-DRUM
TAOS DRUMS

FROM THE CAVES OF THE IRON MOUNTAIN
a unique cd and documentary video
JERRY MAROTTA TAOS DRUMS
Tony Levin stick & bass Steve Gorn indian flutes
PAPA BEAR RECORDS 800 688-2227

CLEARSONIC PANELS
Effective & Portable Volume Control!
For a **FREE** brochure call
1 800-888-6360 Starting at \$320
lan2wan.com/clearsonic

JOE MORELLO
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS
IN THE NEW YORK AREA. CALL FOR EVALUATION.
(201) 944-3366 10-12 A.M., 7-10 P.M.
Joe Morello Productions
P.O. Box 1972
Fort Lee, NJ 07024

FORK'S
DRUM CLOSET
NASHVILLE'S COMPLETE DRUM STORE
Great Discounts • All Major Brands • New and Used
We will beat anyone's advertised price!
Same day shipping
(615) 383-8343
Or Call Operator For Toll-Free Number
2701 12th Avenue South • Nashville, Tennessee 37204
<http://www.forksdrumcloset.com>

Sam Barnard's
Super Gloss Drum Material
Why spend hard earned money on new drums when old drums can look like new? Save big by buying direct. We offer a superior line of drum covering material that comes in many colors & can even be used outdoors.
\$69.99 & up for 5 pc. sets
Shipping Time Short Most orders shipped within 50 states (& even other countries) take only 3-7 days.
w/step-by-step instructions Also sold for ANY number of drums
SPEAKER CABINET PARTS
We also sell speakers, horns, corners, grills, handles, carpet, etc.
DRUM HARDWARE
Professional heavy-duty double legged cymbal stands and drum mounts...\$89.99
Ten years in business selling products to beginners, professionals, drum shops & the world! Call today for free samples & info.
We Ship C.O.D.
Dealer Inquiries Welcome
(602) 279-4041
Satisfaction Guaranteed

ROD MORGENSTEIN

BACK FROM THE DREGS!

IN THE STUDIO WITH
LOUIE BELLSON

BILLY MASON
TIM MCGRAW'S COUNTRY THUNDER

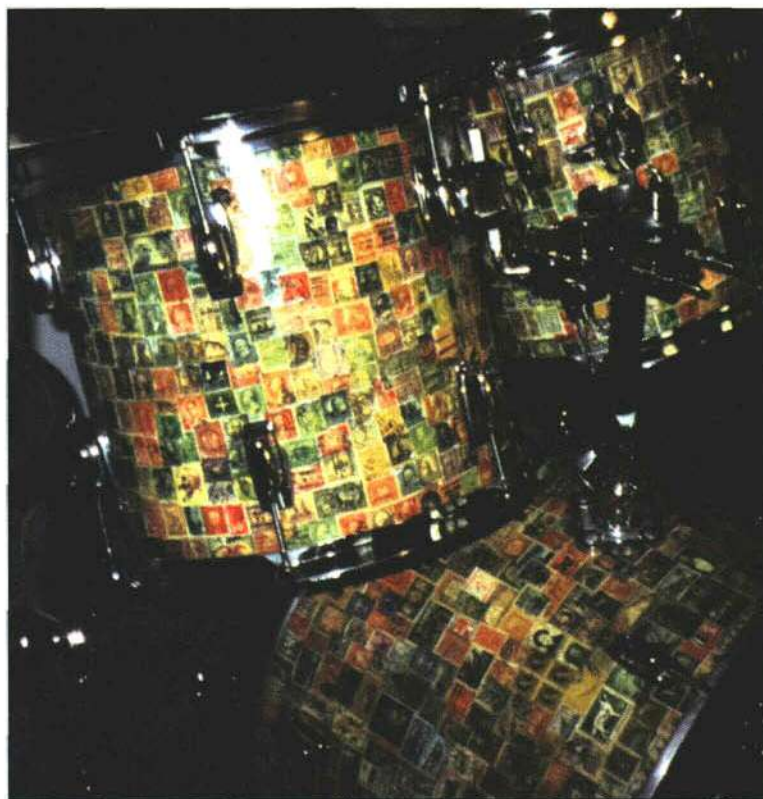
VERNELL FOURNIER
'POINCIANA' & MORE

MD EXCLUSIVE:
PRO DRUMMERS ON THE ROAD



ADVERTISER INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Agner Swiss-Drumsticks	124	Grover Pro Percussion	140	Premier	5,64,118
Alex Merck Music GmbH	86	HSS	36	Pro'Mark	18,66,123,156
Applied Microphone Technology (AMT)	105	Homespun Video	134	Regal Tip	87
Aquarian	135	HQ Percussion Products	154,164	Roc-N-Soc	152
Atlanta Drums & Percussion	159	Humes & Berg	72/73	Roland	93
Atlanta Pro Percussion	140	Husher International, Ltd.	159	Remo	20/21,95,132
Ayotte Drums	88/89	Impact Industries, Inc.	49	Sabian	22/23,25,133
Berklee College of Music	9	Interstate Musician Supply	128	Savior Inc.	142,165
BMG Music Service	48/49	Joe Morello	166	Sennheiser	80
Boom Theory	148	K&K Sound Systems	126	Shure	60
Bosphorus Cymbals	70	L&M Music	51	Slingerland	67,69
Brady Drums	159	L.T. Lug Lock, Inc.	166	Super Gloss/Sam Barnard	166
Camber Cymbal Company	52	Los Angeles Music Academy (LAMA)	82	Starstruck Studios	69
Canadian Music Week	161	Ludwig	Inside Front Cover	Sunlite Industrial Corp.	126
Cannon Percussion	119,121,123,125	Magstar Drums	105	Tama	49,50/51,84,114/115
Caribbean Rhythms	164	Mainline	85	Taos Drums	166
Clear-Sonic Mfg.	166	Mapex	31	Taws Drum Works	127
Columbus Percussion	67	MD Buyer's Guide	122	Thoroughbred Music	156
Concept One Percussion	124	MD Classic Casuals	136/137	Tommy's Drum shop	164
Creative Drummer Magazine	164	MD Cross-Sticking Studies	71	Tribes Drums	166
DCI/Note Service/Warner Bros.	53,62,131	MD Drum Instructors Only	151	UE Systems	162
Disc Makers	159	MD Festival Videos	108/109	UFIP Cymbals	26/27
Dixon	68	MD Progressive Independence	120	Vater Percussion	78,129,164
Drum Center of Lexington	164	MD Subscription	144/145	VeriSonic	82
The Drum Pad	113	Meinl Cymbals/Percussion	7,8	Waddell's Drum Center	159
Drum Tech	128	Midwest Percussion	103	West L.A. Music	152
Drum Workshop	37,97,139	Music Tech	36	Windjammer	162
Drum World	96	Musicians Institute	138	Yamaha	54/55
Drums In The Wind	143	Night Ranger/Sony-Legacy	52	Zildjian	13,14/15,19,103,Outside Back Cover
Drums On Sale	105	Paiste	61,63,65,83,92,94,96		
Drumtech	18	Papa Bear Records	166		
Evans Products	1,141	The Parziale Corp.	143		
Vic Firth, Inc.	81,155	Pearl Corporation	38/39,147		
Fork's Drum Closet	166	Peavey Drums	79		
Gemini Percussion Systems, Inc.	30	Precision Drum Co.	159		
Gretsch	Inside Back Cover	Percussive Arts Society	149		



We've heard of drummers playing on "postage-stamp-sized" *stages*, but we've never heard of anybody playing on a "postage-stamp" *kit*. Until now, that is. Darin Grouse of Syracuse, New York stripped the hardware and the original silver sparkle covering from the shells of his Ludwig kit. Then he glued hundreds of postage stamps—one at a time—to the shells. The stamps date from the late 1800s to the 1930s, and come from the US, Canada, England, Germany, Japan, China, Australia, and other countries from around the world.

After all the stamps were in place, Darin covered them with three coats of clear lacquer. After re-installing the hardware and heads, Darin gave the kit his "stamp" of approval. Now, neither rain, nor sleet, nor snow, nor gloom of night can stay this drummer from the swift completion of his appointed...well, you get the picture.

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. S. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



Vince Clarke

AND GRETSCH DRUMS



"It takes a certain toughness and dependability"

*Joey Kramer talks about his
Zildjian Drumsticks:*

"I often get asked what it takes to stand up to the intensity of the band. It takes a certain toughness and dependability. I demand these same qualities in my equipment. If the tools I depend on to get the job done don't meet the grade, then I find something that will. I've got other things to take care of. Zildjian Drumsticks have met my challenge for many years."

Quality is paramount at Zildjian Drumsticks. The latest evidence of this fact is the ISO 9001 certification that we have been awarded. ISO 9001 measures the worldwide quality standard for the design and manufacture of quality products. Like Joey, Zildjian uses a blend of modern methods and time-tested musical knowledge to get the job done.

Check out our Web Site at:
<http://www.zildjian.com>



Zildjian
The only serious choice.